UNIVERSITY OF LONDON THESIS

Degree phd Year 2007 Name of Author KRISTEN HUTCHINSON

The Body Part in Contemporary Sculpture: A Thematic Consideration of Fragmentation During the 1990s

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Kristen Hutchinson

Abstract

The thesis identifies sculptures of body parts as a significant, yet under discussed, trend in sculpture production during the 1990s By looking closely at key artworks by British, American and Canadian artists, the thesis interweaves the thematic threads of portraiture, materiality, the technique of casting from the body, viewer interactions, body memory, depictions of skin, fragmentations of subjectivity and selfhood, reconsiderations of artistic traditions and the fragment as a means of accessing history. The thesis focuses upon the ways in which feminisms, reconsiderations of phenomenology and scientific and technological developments have shaped changing perceptions of the body. I argue that sculptures of the fragmented body assert the crucial role played by bodies in the lived experiences of individual subjects.

Chapter one examines Janine Antoni's *Lick and Lather* (1993) and Christine Borland's *L'Homme Double* (1997). Through the use of unusual materials, subjects and viewer interactions, the conventions of the portrait bust as a commemorative object are re-conceptualised. In chapter two, Sarah Lucas's sculptures created from casts of her own body will be discussed in relation to the aggressive gesture and female masculinity. In Chapter three, the theoretical concepts of "traumatic body memory", the "Skin Ego" and "haptic visuality" will be utilised as tools to consider the fragmentation of the skin in videos and sculptures by Mona Hatoum. Chapter four examines the relationship between Gober's sculptures of disembodied legs and the notion of "the phantom limb", gay male sexuality and body memory. Chapter five examines the sculptures of heads and skulls in Borland's *The Dead Teach the Living* and *English Family China*. In these two installations, the fragment functions as an access point to troubling historical moments when subjects were rendered less

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Acknowledgments

Firstly, I would like to thank Professor Briony Fer for being my supervisor and for all of her assistance, patience and kindness. She has been an invaluable resource, editor and a wonderful person with whom to share and debate ideas.

Thanks to Sue Malvern for being my external advisor for my upgrade and to the audience members who gave me feedback at that lecture.

Thanks to the Department of History of Art at University College for their financial assistance, camaraderie and for always pushing the boundaries of the discipline of art history.

Thanks to all the session chairs and audience members who provided me with feedback when I gave versions of each of the chapters in the thesis at conferences: "Materials of Modern Sculpture, 1945-Present" at the Yale Center for British Art in 2006, "Open Session" at the UAAC Annual Conference, "From Feminism to Formalism?" at the 93rd Annual CAA Annual Conference and "Art History session" at the 3rd Annual Hawaii International Conference in 2005 and "Past, Present, Future?" at the 30th AAH Annual Conference in 2004.

Thanks to Alison Bell, Christine Borland, Dr. Carolyn Gruber and Lynda Zycherman for granting me interviews.

Thanks to Alex Kidson at the Walker Art Gallery, Liverpool for allowing me access to Christine Borland's *English Family China* and to Marisa Prandelli and Phillipa Crofts from the Sculpture Department at the Conservation Centre in Liverpool for uncrating the sculptures for me.

Thanks to the Henry Moore Institute in Leeds, particularly Martina Droth and Jon Wood, for all their support.

Thanks to Video Out Distribution in Vancouver for lending me the videos under discussion for a long period of time and free of charge.

Thanks to fellow PhD students Amy Mechowski, Mary Hunter, Emily Richardson, and Catherine Clinger for being my steadfast friends, without whom writing the thesis would have been a very lonely enterprise.

I would like to dedicate this thesis to my brother, Sean Hutchinson and my partner, David Gruber. Before his passing in 1999, it had been Sean's desire to pursue a Masters in Middle Eastern Studies. Since he was not able to fulfil that dream, I dedicate this thesis in his honour. As he was one of my best friends, his presence continues to be greatly missed. Last, but certainly not least, to David without whose patience, caring, tireless editing and incredible support I would never have been able to complete the thesis.

Introduction

On December 12, 1992, *Corporal Politics* opened at the MIT List Visual Arts Center in Cambridge, Massachusetts. The exhibition identified what was becoming a prevalent trend in late twentieth-century art: representations of fragmented bodies. Catalogue essayist Thomas Laqueur posits that the exhibition met with controversy because 'the body is one of the great political arenas of our time.'[1] Despite initially committing funding to the project, the National Endowment for the Arts (NEA) withdrew its support. Anne-Imelda Radice, recent appointee by President George H.W. Bush as acting chair of the NEA, claimed that she overturned the NEA panel's recommendation for funding because of 'the lack of artistic excellence...artistic merit [and] long-term artistic significance ' of the artists in the exhibition.[2] I concur with Donald Hall's conclusion that Radice's statement was preposterous. Indeed, a number of the artists whose works were included already had international reputations. Earlier in 1992, Radice testified before Congress that funds should be denied for art that is 'sexually explicit' or contains 'difficult subject matter.'[3] Hall rightly argues that the difficulty and sexual explicitness of the subject matter were more likely what caused her to cancel funding for the exhibition.[4] Nonetheless, with the help of private and corporate donors, *Corporal Politics* was mounted and ran for two months.

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[1] Thomas Laqueur. "Clio Looks at Corporal Politics." *Corporal Politics*. exh. cat. Donald Hall, Thomas Laqueur and Helaine Posner. Cambridge, Mass: MIT List Visual Arts Center, 1992, p. 14. In addition, Laqueur argues that 'there is a strong historical bias against the very premise of this exhibition, against the notion that there is, or at least that there ought to be, a public, contentious discourse of the flesh.' Ibid.

[2] Quoted in Donald Hall. "Art and Its Enemies." *Corporal Politics*, op. cit., p. 12.

[3] Ibid.

[4] Ibid

It is no coincidence that the show consisted primarily of sculptures.[5] *Corporal Politics* curator Helaine Posner's premise that 'the body fragment metaphorically reveals the multiple challenges confronting the personal and body today'[6] was a prophetic one, given that the field of sculpture continued to be replete with body parts throughout the decade. In their catalogue essays, Posner and Laqueur position the body fragment as emblematic of trauma, particularly in relation to the HIV/AIDS crisis. Posner argues for the fragment 'as a highly charged metaphor for the psychological, social, political, and physical assaults on the individual'[7] Laqueur writes that the exhibition 'demands the return to public discourse of pain [and] sickness.'[8] The exhibition was pivotal because of its recognition of the body-in-pieces as a significant form of representation. It was also symptomatic of interpretations of body parts in art from the 1990s as representative of the traumas of dismemberment, illness, violence and abuse.[9] Alex Potts argues

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[5] The sculptures in the exhibition were Louise Bourgeois's *Untitled* (1990) and *Henriette* (1985), Rona Pondick's *Baby Fat* (1991), *Little Bathers* (1990-91), *Milk* (1989), *Loveseat* (1991) and *Double Bed* (1989), Robert Gober's *Untitled (Leg)* (1989), *Untitled* (1990), *Untitled (Candle)* (1991) and *Untitled* (1991), Annette Messager's *Histoire des Robes (Story of Dresses)* (1990), *Mes Trophées (My Trophies)* (1987) and *Mes Voeux (My Wishes)* (1990), Kiki Smith's *Untitled* (1988-90), *Untitled* (1989) and *Untitled* (1986), *Uro Genital System (female)* (1986) and *Uro Genital System (male)* (1986) and Bloodpool (1992). The exhibition also included one mixed media video installation by Lilla LoCurto and William Outcault titled *Self Portrait* (1992), silk screens; David Wojnarowicz's *Untitled* (1992) and *"When I put my hands on your body"* (1990) and Gober's *Male and Female Genital Wallpaper* (1992) and Wojnarowicz's mixed media paintings; *Untitled (for Peter Hujar)* (1988-89) and *Why the Church Can't/Won't Be Separated from the State or a Formal Portrait of Culture* (1990).

[6] Helaine Posner. "Separation Anxiety." *Corporal Politics*, op. cit., p. 30. According to Posner, 'The dismemberment of the body in late twentieth-century art is no accident. It is the result of living in a world in which violence, oppression, social injustice, and physical and psychological stress predominate. We may long for the secure ideals of beauty and wholeness embraced by past generations, but experience tells us that this worldview is obsolete.' Ibid.

[7] Posner, op. cit, p. 22.

[8] Laqueur, op. cit., p. 15.

[9] Broadly defined, trauma is 'the varieties of cruel and painful experiences that corrupt or destroy one's sense of oneself.' Allan Young. "Bodily Memory and Traumatic Memory." *Tense Past: Cultural Essays in Trauma and Memory*. Paul Antze & Michael Lambek, eds. New York & London: Routledge, 1996, p. 89. Representations of body parts during the 1990s were often considered examples of "trauma art." Deanna Petherbridge comments that artists represented the fragmented body 'as a metaphor for social alienation and psychic loss.' Deanna Petherbridge and Ludmilla Jordanova. *The Quick and the Dead: Artists and Anatomy*. exh. cat. London: The South Bank Centre, 1997, p. 69. Nancy Spector concurs: 'This is an age...where emotional battles triggered by the disintegration of boundaries dividing public and private spheres are played out. In what has been designated as our contemporary "wound culture"...the

that the three-dimensional art in the late twentieth century 'tended to highlight forms of self-projection that are in tune with the more asocial, fragmenting and confrontational tendencies in contemporary society, perhaps as a way of both recognising and trying to live with these.'[10]

While the thesis contains a discussion of how the fragment is configured in representation as traumatic and vulnerable, I expand beyond this interpretation of fragmentation. Presented as case studies, each chapter examines a distinct set of issues in relation to sculptures of body parts created during the 1980s and 1990s. As the works in the *Corporal Politics* exhibition demonstrated, the revitalisation of figuration, particularly through sculptures of body parts, began in the 1980s and continued into the 1990s. While the thesis does examine works from the 1980s, it concentrates primarily on sculptures created during the 1990s, given that a return to the body reached its apex in art created during that decade. Given the breadth of representations of body parts produced during this period and the fact that they elicit a variety of responses, I utilise several methodological approaches. The approaches taken include the use of case studies, an emphasis on sculptural techniques and processes, a focus on the encounters that occur between viewers and objects and a shift from a psycholanayaltic to a phenomenonolgical approach. Firstly, the case study approach allows for a detailed and close examination of a variety of works that are exemplary of the sculptures of body parts during the period. Focusing each chapter as a case study on one or two artists, around which a constellation of other artworks are evaluated, allows for the delineation of sets of key themes such as

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body absorbs the traumas of ever-shifting social realities, bearing its scars as visible signs...[Artists] made manifest – in the most graphically visual and visceral terms – the embattled state of the body today.' Nancy Spector. "Subtle Bodies." *Wounds Between Democracy and Redemption in Contemporary Art.* exh. cat. Stockholm: Moderna Museet, 1998, p. 89.

[10] Alex Potts. *The Sculptural Imagination: Figurative, Modernist, Minimalist.* New Haven and London: Yale University Press, 2000, p. 378.

portraiture, gender roles, subjectivity, sexuality, race, reconsiderations of artistic traditions, the uncovering of specific historical moments, body memory and the perception and inscription of the body through medical discourses and technologies. These themes are interrogated through the close examination of specific artworks by British, American and Canadian artists. While the body part has been depicted in contemporary sculptures by artists in other countries, I have chosen to examine artists from these three countries where fragmentation was particularly prevalent in sculptural practice – not only as a matter of depiction but also of process. .. .It has been an important part of my project to interweave the histories of British and, to a lesser extent Canadian, with those of American art. In so doing, my aim has been to counter the tendency to treat the work of the YBAs, for example, in total isolation from broader tendencies, and to emphasise, as a consequence, the full impact of the powerful drive to fragmentation at this period. In addition, the thesis focuses mainly on women and gay male artists. Although the subject of the thesis is not the role of the woman artist or the gay male artist as such, nor was it it coincidental that these artists who most vividly brought to the fore the key critical and aesthetic issues under discussion here.

Secondly, the thesis is particularly concerned with sculptural techniques and processes. Each chapter presents a close analysis of the importance of materiality to analysing sculpture. I argue that the materials employed to create these representations of body parts, such a chocolate, soap, unfired clay, blood, wax, plaster, concrete, plastic, porcelain, human hair and video, are important elements that are often overlooked in the academic or critical construction of meanings that surround these works. Four of the five chapters examine works that are created through the technique of casting. Rather than take the view that casting is merely a

traditional sculptural technique, the thesis seeks to demonstrate that , not only did casting become again an accepted way of working, but it did so because of the positive new meanings in could take on in new contexts. Its power to reference older models was part and parcel of its reanimation of ideas of the sculptural body, whole or fragmented.

Thirdly, great importance is placed upon viewer encounters. I argue that depictions of the fragmented body assert the crucial role played by bodies in the lived experiences of individual subjects. In light of Amelia Jones's argument that 'body art practices solicit rather than distance the spectator, drawing her or him into the work of art as an intersubjective exchange',[11] I will contend that encounters between viewers and objects are particularly enhanced through the fragmentation of the body in the sculptures under discussion. This fragmentation not only focuses the viewer's attention upon specific body parts but also upon the issues at stake here. As American artist Jasper Johns has noted:

> There's a kind of automatic poignancy connected with the experience of such a thing [any fragment of the human form]. Any broken representation of the human physique is touching in some way; it's upsetting or provokes reactions that one can't quite account for. Maybe because of one's image of one's own body is disturbed by it. [12]

Lastly, I employ a phenomenological methodological approach rather than a psychoanalytic one. When the fragmented body in contemporary artistic practice has been discussed to date, it has been theorized in terms of psychoanalytic concepts: the uncanny, abjection and the part-object.[13] In his essay "The Uncanny", Freud argues

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[11] Amelia Jones. *Body Art: Performing the Subject.* Minneapolis & London: University of Minnesota Press, 1998, p. 31.

[12] Quoted in Fred Orton. *Figuring Jasper Johns.* London: Reaktion Books Ltd, 1994, p. 46.

[13] See Carson, op. cit., p. 69, Andrew Causey. *Sculpture since 1945.* Oxford: Oxford University Press, pp. 256-259, Mike Kelley. *The Uncanny.* exh. cat. Arhem, the Netherlands: Gemeentemuseum Arhem, 1993, Flynn, op. cit, pp. 156-158, Hal Foster. "The Art of the Missing Part." *Robert Gober.* exh. cat. Los Angeles: The Museum of Contemporary Art, Los Angeles, 1998, pp. 57-68, Foster, op. cit., 1996, pp. 152-168, Krauss, op. cit., pp. 54-55, Friedrich Meschede. "Abject Art." *Sculpture from Antiquity to the Present Day.* George Duby and Jean-Luc Daval. eds. Köln: Taschen, 2002, pp. 1138-

that the uncanny, or *unheimlich*, is the not known and yet familiar.[14] He contrasts and links the *unheimlich*, the strange and frightening, with its opposite term the *heimlich*, homelike and intimate. Freud writes, 'The uncanny is something which ought to have remained hidden but has come to light.'[15] He contends that the uncanny confuses the real and imagined, the animate and inanimate, the subject and the other. As a consequence, one responds strongly to an uncanny object or experience. Hal Foster describes the sculptures of Robert Gober as uncanny. He contends that the viewer enters into a reciprocal relationship with them which produces uncanny feelings.[16] In 1993, American artist Mike Kelley assembled an exhibition of figurative sculptures, photographs and objects that he considered uncanny. An updated version of the exhibition reopened at Vienna's Museum Moderner Kunst Stiftung Ludwig Wien and Tate Liverpool in 2004.[17] In his essay

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1140, Annette Michelson. "Where Is Your Rupture?: Mass Culture and the Gesamtkunstweek." *October*. No. 26, Spring 1991, pp.42-63, Helen Molesworth, et. al. *Part Object/Part Sculpture*. exh. cat. The Pennsylvania State University Press: Wexner Center for the Arts, 2005, Mignon Nixon. "Bad Enough Mother." *October*. No. 71, Winter, 1995, pp. 70-92, ---."Posing the Phallus." *October*. No. 92, Spring 2000, pp. 99-127 and ---. *Fantastic Reality: Louise Bourgeois and a story of modern art*. Cambridge, Mass.: MIT Press, 2005, Helaine Posner. *Kiki Smith*. Boston: Bullfinch Press, 1998, pp. 20-21, Petherbridge, op. cit., pp. 69-72, Desa Philippi, "Do Not Touch." *Mona Hatoum*. exh. cat. Bristol: Arnolfini Bristol, 1993, p. 8, Posner, op. cit., 1992, p. 24, Christine Ross. "Redefinitions of Abjection in Contemporary Performances of the Female Body." *Modern Art and the Grotesque*. Frances S. Connelly, ed. Cambridge: Cambridge University Press, 2003, p. 281-29, Mark Sladen. "The Body in Question." *Art Monthly*. No. 191, Nov. 1995, p. 4, Julian Stallabrass. *High Art Lite: British Art in the 1990s*. London: Verso, 1999, p. 135, 157 and Craig Housler, et. al. *Abject Art: Repulsion and Desire in American Art*. exh. cat. New York: Whitney Museum of American Art, 1993.

[14] Sigmund Freud. "The Uncanny." *Writings on Art and Literature*. Trans. James Strachey. Stanford, California: Stanford University Press, 1997, p. 195.

[15] Ibid, p. 217.

[16] Foster mentions the uncanny several times in his exhibition catalogue essay on Gober. He writes of a photograph of Gober staring at one of his leg sculptures: 'The man peers at the leg. Does he investigate a crime or revisit a deed of his own, ponder a work of art or hallucinate a body part? Is he the witness of the event? Or is he somehow all three?...The man is Robert Gober in 1991 and this is the uncanny thing about his art: before it (or more exactly) within it, one has the strange feeling of seeing oneself, or revisiting the crime that is oneself.' He goes on to state that 'the backdrop of these memories [referred to by Gober as influential in making the work] is at once private and perverse, homey and unheimlich.' He also refers to the 'uncanny space' of Gober's works. Foster, op. cit., 1998, p. 57-59.

[17] Kelley considers The Uncanny exhibition as a work in progress. Contemporary artists added to the 2004 exhibition include Ron Mueck, Jake and Dinos Chapman, Sarah Lucas, Gavin Turk, Damian Hirst and Tony Oursler. Mike Kelley, John C. Welchman and Christoph Grunenberg. *The Uncanny*. exh. cat. Cologne: Verlag der Buchandlung Walther König, 2004. For a critical review of the 2004 exhibition, see Margaret Iverson. "The Uncanny." *Papers of Surrealism*. Issue 1, Winter 2003-2004, pp. 1-5, reproduced at www.surrealismcentre.ac.uk/publications/papers/journal3/.

"Playing with Dead Things: On the Uncanny", reproduced in both exhibition catalogues, Kelley argues that polychrome, figurative sculptures of body parts from the early 1990s are excellent examples of the uncanny as they induce 'a physical sensation...an unsettling evocation of the "real".'[18]

Sculptures of body parts have also been equated with Julia Kristeva's notion of abjection. Foster writes of 'the primary realm of abject art, which is drawn to the broken boundaries of the violated body.'[19] In *Powers of Horror: An Essay on Abjection*, Kristeva claims that the abject is neither the subject nor the object but occupies rather the space between the two realms; it is 'what disturbs identity, system and order...does not respect borders, positions, rules, the in-between, the ambiguous, the composite.'[20] A number of sculptures from the 1990s, particularly those by Gober and Kiki Smith, have been theorized as abject objects.[21] In her monograph on Smith, Posner notes: 'Hers is the abject body, the unbound body, the permeable body that leaks and dissolves, confessing its lack of physical and

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[18] Kelley, op. cit. pp. 4, 13. Kelley states 'I believe that, generally, small figurative objects invite the viewer to project onto them. By this I mean that the viewer gets lost in these objects, that in the process of projecting mental scenarios onto them they lose sense of themselves physically...I am interested in objects that the viewer empathizes with as being human in some way, as long as the viewer, and the object viewed, maintain their sense of being there physically.' Ibid, p. 6.

[19] Foster, 1996, op. cit, p. 152.

[20] Julia Kristeva, *Powers of Horror: An Essay on Abjection*. Trans. Leon S. Roudiez. New York: Columbia University Press, 1982, p. 1, 4. According to Kristeva, the abject stems from an early childhood developmental period when humans possess neither language nor a concrete experience of the self. During this stage, the profound link that previously existed with the mother quickly deteriorates and changes. Abjection is the reassertion of this forgotten and repressed time, when the struggle to establish individuality meant giving up the safety of an all-encompassing relationship with the primary care-giver. Kristeva contends that in artistic production and appreciation, this pre-linguistic stage is reconstructed: 'Art transforms language into rhythms and transforms aberrations into stylistic figures....Creating a work of art obviously requires a certain lifting of repression: the struggle between symbolic authority and the drive based call from an archaic mother is always present and is at the very heart of the creative process.' Quoted in Ross Mitchell Guberman, ed. *Julia Kristeva: Interviews*. New York: Columbia University Press, 1996, p. 109-110.

[21] For instance, Frederic Meschede places both artists under the rubric of "abject art". Meschede, op. cit., p. 1138. Andrew Causey argues that 'Kiki Smith's work fits the definition of the abject in art in its connection with the baseness of the body, its fluids, vomit, excrement.' Causey, op. cit., p. 259. Tom Flynn contends that, like the abject, Gober's sculptures have a disturbing, de-familiarising effect on the viewer. Flynn, op. cit., p. 156.

psychological stability.'[22] Fiona Carson writes of Mona Hatoum's *Corps Étranger* (1994) that 'we are confronted with a recognition of the transgressive power of the abject, as the displaced power of the mother and the feminine, to challenge and overwhelm the conventions of representation.'[23]

The uncanny and the abject became catch-all terms that were, at times, inaccurately applied to sculptures of fragmented bodies. For instance, the Whitney Museum of American Art's 1993 *Abject Art: Repulsion and Desire in American Art* exhibition displayed many depictions of body parts.[24] Contrary to Kristeva's argument that the abject collapses distinctions between subject and object, abjection in this exhibition was posited as a property of the objects themselves.[25] The importance of viewer interactions in relation to the work was under examined. Kelley's exhibitions also posited the uncanny as an inherent quality of objects on display rather than seeing the uncanny as a sensation produced in the viewer, an effect of representation. What seems uncanny to one viewer, may not be to another.[26]

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[22] Posner, op. cit., 1998, p. 20.
[23] Carson, op. cit., p. 69.
[24] See Housler, et. al., op. cit.
[25] For instance, Helen Molesworth argues that in the exhibition, 'there was little attempt to work out the representational act involved in calling something "abject art".' Hal Foster, et. al. "The Politics of the Signifier II: A Conservation on the Informe and Abject." *October.* Vol. 67, Winter 1994, p. 7. For reviews of the exhibition, see Holland Cotter, "At the Whitney, Provocation and Theory Meet Head-On." *New York Times.*13 Aug. 1993. Reproduced at http://query.nytimes.com and Celia Y. Weisman. "Short Takes: Abject Art: Repulsion and Desire in American Art ." *Women's Art Journal.* Vol. 17, No. 7, Fall 1996/Winter 1997, pp. 59-60.
[26] For instance, Iverson writes of her experience of *The Uncanny* exhibition at Tate Liverpool in 2004: 'The in-your-face explicitness of much of the work was, to my mind, anything but uncanny: They were rather more shocking, transgressive, even grotesque. The uncanny requires a sort of subterranean tremor that catches one unaware. My visit to Tate Liverpool some years ago to see the Rachel Whiteread show had this quality, as does much of Mona Hatoum's work, both of whose work have been interpreted in these terms.' Iverson, op. cit., p. 3. For a further discussion of the uncanny in terms of viewer interaction, see also Briony Fer. "Fault-Lines: Surrealism and the Death Drive." *Oxford Art Journal.* Vol. 18, No. 1, 1995, pp. 158-160.

The fragmented body has also been considered as a part-object, a central tenet of psychoanalyst Melanie Klein's object-relations theory.[27] Klein argues in her 1947 *Notes on Some Schizoid Mechanisms*:

> The various ways of splitting the ego and internal objects result in the feeling that the ego is in bits. This feeling amounts to a state of disintegration. In normal development, the states of disintegration which the infant experiences are transitory....In adult patients, states of depersonalisation and of schizophrenic dissociation seem to be a regression of these infantile states of disintegration.[28]

Annette Michelson, Rosalind Krauss and Mignon Nixon theorize representations of the body-in-pieces in terms of the part-object.[29] For instance, Nixon cites Rona Pondick as an artist who 'all but speaks the name of Melanie Klein If critics have not spoken it for her, they have described its Kleinian operations, its enactments of biting, sucking, and excretion, its fragmentation of the body and conflations of its parts.'[30] A recent exhibition at the Wexner Center titled *Part Object/Part Sculpture* again explored this correlation.[31] Curator Helen Molesworth writes that the exhibtion 'stakes out new territories in which repetition involves the body, not the machine, materials habor traces of human touch; and the viewer is often caught in a web where the threads of the psychic and phenemonological interwine.'[32] Unlike the

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[27] As Elizabeth Wright puts it, Klein explores 'the psychic processes which mediate the relationship between self and world.' Elizabeth Wright. *Psychoanalytic Criticism: A Reappraisal.* New York: Routledge, 1998, p. 71. Klein's practice was primarily therapeutic and her main goal was 'the alleviation of anxiety situations to prevent them from becoming fixation points for psychosis.' Ibid, p. 75. Klein worked mainly with children and occasionally with adults, most of whom were schizophrenic patients.

[28] Juliet Mitchell, ed. *The Selected Melanie Klein.* London: Penguin Books, 1986, pp. 184-185.

[29] Michelson was the first to theorize art in terms of the part-object. In her 1991 article, she argues, 'There is a dominant trend toward this representation of the a body-in-pieces, of what is in Kleinian theory the part object, that runs, like an insistent threat, a sustained subtext, through much of American artistic production (and through its painting and sculpture in particular) in the decades of the 1950s and '60s. Art objects as part objects, then.' Michelson, op. cit., p. 48. Krauss writes 'Another reading of much of modernist sculpture is that it locates itself not so much in the domain of the "partial figure" as of the part-object...The part-object speaks to the imperiousness of the drives, to the rapacity of their demands, to way the body can, in the grip of fantasy, be riven, cannibalized, shattered.' Krauss, op. cit., 1999.

[30] Nixon, op. cit, 1995, p. 81.

[31] See Molesworth, op. cit., 2005.

[32] Ibid, p. 19.

Corporal Politics exhibition, the choice of objects in *Part Object/Part Sculpture* reveals that the terms abstraction and figuration are not as concrete as one might assume. The thesis seeks to chart a different theoretical course than the critics and theorists who have relied primarily on psychoanalytical concepts. By looking at body fragments in terms of phenomenological considerations of the body, the senses, body memory, feminisms, gender, race, sexuality, culture, and social, scientific and political histories, the thesis seeks to define aspects of artworks that have yet to be considered. For example, the mobilisation of the senses in several works will be considered as subversions of a purely visual model of looking. It will be argued that the works under discussion not only interrogate phenomenological considerations of the "lived body", they also present encounters that make viewers particularly aware of their own bodies.

Fragmentation is perceived as a late twentieth century dystopic diagnosis in which individuals are no longer unitary wholes but are relegated to states of incompletion and discontinuity. According to Anne Cranny-Francis, postmodern theorists have explored notions of the fragmentation of the body in a social sense, claiming the body is inscribed by the discourses and material practices of its social environment.[33] Frederic Jameson links a sense of the fragmented individual with the alienation characteristic of the late twentieth century. This inherent fragmentation is illustrated, according to Jameson, by two features of postmodernism, 'the transformation of reality into images, and the fragmentation of time into a series of perpetual presents.'[34] Walter Truett Anderson contends that the fragmentation of the perception of the self is a condition of postmodern life in which people are increasingly alienated from their communities, and must play various different roles

[33] Anne Cranny- Francis. *The Body in the Text.* Melbourne: Melbourne University Press, 1995, p. 2.
[34] Frederic Jameson. "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture.* Hal Foster, ed. New York: The New Press, 1998 p. 144.

in order to survive.[35] Rather than presenting fragmentation as an essentially negative state, I attempt to position the body fragment in sculpture as means of exploring the fluidity of self and the notion of the "lived body."

The thesis examines artworks created in tandem with an explosion of theoretical writing about the body.[36] The return to the human figure in art from the last twenty years has received attention in exhibition catalogues, in monographs on particular sculptors and in discussions of performance, body and media arts.[37] However, there has been no sustained critical discussion of the implications of the

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[35] Walter Truett Anderson. *The Future of the Self: Inventing the Postmodern Person*. New York: Penguin Putnam Inc., 1997, p. 53.

[36] Some notable examples include Lisa Cartwright. *Screening the Body: Tracing Medicine's Visual Culture*. Minneapolis & London: University of Minnesota Press, 1995, Arthur C. Danto. *The Body/Body Problem: Selected Essays*. Berkeley: University of Californian Press, 1999, Jean Goodwin and Reina Attias, eds. *Splintered Reflections: Images of the Body in Trauma*. New York :Basic Books, 1999, Elizabeth Grosz. *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington and Indianapolis: Indiana University Press, 1994, Drew Leder, ed. *The Body in Medical Thought and Practice*. Boston & London: Kluwer Academic Publishers, 1992, Janet Price and Margrit Shildrick, eds. *Feminist Theory and the Body*. New York: Routledge, 1999, Elaine Scarry. *The Body In Pain: The Making and Unmaking of the World*. Oxford and New York: Oxford Uni. Press, 1985, Margit Shildrick. *Leaky Bodies and Boundaries: Feminism, Postmodernism and (Bio)Ethics*. London: Routledge, 1997, Andrew Stephenson and Amelia Jones, eds. *Performing the Body/Performing the Text*. London & New York: Routledge, 1999, Gail Weiss & Honi Fern Haber, eds. *Perspectives on Embodiment: The Intersections of Nature and Culture*. New York & London: Routledge, 1999 and Donn Welton, ed. *The Body: Classic and Contemporary Readings*. Oxford: Blackwell Publishers Inc., 1999.

[37] For examples of exhibition catalogues, see Jeffrey Deitch. *Post Human*. exh. cat. New York: Distributed Art Publishers, 1992, Christopher French. *The Human Factor: Figurative Sculpture Reconsidered*. exh. cat. Albuquerque, New Mexico: The Albuquerque Museum, 1993, Alan Gouk, et. al. *Have you seen sculpture from the body?* exh. cat. London: The Tate Gallery, 1984, Bruce Guenther. *The Essential Gesture*. exh. cat. Newport Beach, California: Newport Harbor Art Museum, 1994, Ihor Holubizky. *Curatorial Laboratory Project #5: Practicing Beauty*. exh. cat. Hamilton: Art Gallery of Hamilton, 1991, Martin Kemp & Marina Wallace. *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now*. exh. cat. London: Hayward Gallery, 2000, Shigehisa Kuriyama, ed. *The Imagination of the Body and the History of Bodily Experience*. Kyoto: The International Research Centre for Japanese Studies, 2001, Petherbridge, op. cit. . Spector, op .cit. and M. Catherine de Zegher. *Inside the visible: an elliptical traverse of twentieth century art in, of, and from the feminine*. exh. cat. Cambridge, Mass. & London: MIT Press, 1996. For discussions of representations of the body in contemporary art, see Jane Blocker. *What The Body Cost: Desire, History and Performance*. Minneapolis & London: University of Minnesota Press, 2004, Jessica Bradley. *Kiki Smith*. exh. cat. Toronto: Power Plant Contemporary Gallery, 1995, Fiona Carson and Claire Pajaczkowska, eds. *Feminist Visual Culture*. Edinburgh: Edinburgh University Press, 2000, Tom Flynn. *The Body in Three Dimensions*. New York: Harry Abrams, Inc., 1998, Hal Foster. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge, Mass: MIT Press, 1996, Jones, op. cit., 1998, Rosalind Krauss. *Bachelors*. Cambridge, Mass.: MIT Press, 1999, Nicholas Mirzoeff. *Bodyscape: Art, Modernity and The Ideal Figure*. London & New York: Routledge, 1995, Alex Potts. *The Sculptural Imagination: Figurative, Modernist, Minimalist*. New Haven: Yale University Press, 2000, Irving Sandler. *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. New York: Icon Editions, 1996 and Jon-Ove Steinhaug. *Abject/Informe/Trauma: Discourses on the Body in American Art of the Nineties*. Oslo: Billedkunstneren, 1995.

fragment for a sculptural practice during the 1990s. In her 1994 *Body in Pieces: The Fragment as a Metaphor of Modernity*, Linda Nochlin argues that fragmentation of the body occupies a central place in twentieth century art. While she does not discuss contemporary work in any depth, she briefly states that:

> In postmodern production, the fragment assumes new, and differently transgressive, forms...The postmodern body, from the vantage-point of these artists and many others, is conceived of uniquely as "the body-in-pieces": the very notion of a unified, unambiguously gendered subject is rendered suspect by their work.[38]

Nochlin's statement serves as a jumping off point from which I view artworks created during the 1990s. The thesis combines a consideration of art historical precursors as well as the social contexts in which the sculptures were made. This positioning allows for a discussion of just what is new and transgressive in these key examples of depictions of body parts in sculpture. In contrast to writings on art that often mention the use of fragmentation in a cursory fashion, the thesis seeks to establish the body part as a significant mode of representation in sculptural practice during this period.

Chapter one, "Dismantling the Portrait Bust Tradition: The Head as Fragment", examines Janine Antoni's *Lick and Lather* (1993) and Christine Borland's *L'Homme Double* (1997). Through the use of unusual materials, subjects and viewer interactions, the conventions of the portrait bust as a commemorative object are reconceptualised. I will argue that these two installations of sculptures of heads are historically contingent upon their invocations of layered pasts and the contexts of their making. Rather than positioning the head as a synecdoche, in which the part stands in for whole, these busts present the head as a fragment, an independent entity in their own right. A brief examination of Marc Quinn's *Self*

[38] Linda Nochlin. *The Body in Pieces: The Fragment as a Metaphor of Modernity*. London: Thames & Hudson, 1994, p. 54. In two sentences omitted from this quote, Nochlin cites the sculptures of Louise Bourgeois and the photographs of Cindy Sherman and Robert Mapplethorpe as examples of this type of postmodern production. Ibid, p. 55.

(1991) will demonstrate that, unlike Antoni's and Borland's installations, not all sculptures of heads from the 1990s enact a destabilising of the tradition of the portrait bust in order to question the idea of a fixed subjectivity.

In chapter two, "Sarah Lucas's Cast Body Parts: The Aggressive Gesture and Female Masculinity", the technique of casting from the artist's own body will be examined as a central constituent in the construction of meanings. Lucas's sculptures of aggressive poses are analysed through the lens of Judith Halberstam's theory of female masculinity to identify how they complicate suppositions about gender. Her casts of her own body will be considered as acts of defiance in relation to a strand in the canon of modernist sculpture that reduces women's bodies to their supposedly essential, sexual parts.

In chapter three, "Video Made Flesh: Fragmentation of the Skin's Surface", the theoretical concepts of "traumatic body memory", the "Skin Ego" and "haptic visuality" will be utilised as tools to consider the fragmentation of skin in sculptures and videos by Mona Hatoum. The chapter examines Hatoum's sculptures and installations from the 1990s in relation to the reappearance and reworking of central themes found in her earlier video works. These themes include representations of fragmentation of the inside of the body and the skin, issues of violence and trauma, viewer interaction, intimacy and distance, the boundaries of the body and the visceral qualities of video. Hatoum's collaboration with Kate Craig at Vancouver's Western Front will be of particular interest. Hatoum's installations that incorporate video will be presented as examples of the expanded field of sculpture.

Chapter four, "The Phantom Body Part: Robert Gober, Body Memory and Gay Male Identity", examines the relationship between Gober's sculptures of disembodied legs and the notion of the "phantom limb." Representations of gay

male sexuality are viewed within the historical context of the early years of the HIV/AIDS crisis in an examination of how personal and societal memories become embedded within the body. Through a discussion of *ex votos* and relics, a connection is made between Gober's portrayals of a gay male body and a queering of Catholic symbolism. In addition, his work will be explored through the lens of Edward S. Casey's three categories of phenomenological "body memory": the traumatic, the erotic and the habitual.

Lastly, chapter five, "Dusty Heads and Painted Skulls: The Fragment as Historical Residue", examines sculptures of heads and skulls by Borland. In this chapter, the fragment functions as an access point to troubling historical moments, when subjects were rendered less than human, particularly in relation to race: the slave trade in Liverpool, England and the study of Nazi eugenics in Münster, Germany. *The Dead Teach the Living* (1997) delves into how medical, ethnological and anthropological disciplines act to define abnormality, and consequently, normality. *English Family China* (1998) is examined in terms of a number of historical associations including the *memento mori* tradition, conversation piece portraits and eighteenth century Liverpool porcelain factories.

The *Corporal Politics* exhibition included French artist Annette Messager's *Mes Voeux (My Wishes)* (1990) (figure 1). The sculpture consists of two hundred and fifty framed black and white photographs of body parts (eyes, mouths, stomachs, nipples, necks, noses, genitalia, hands, elbows, knees, ears, feet, torsos). Each photograph was suspended from a piece of brown string (figure 2). The myriad of body parts in *Mes Voeux* parallels the accumulation of representations of body parts in sculpture during the 1990s. In this equation, each string can be seen as a thematic thread, each photograph, a specific work. Like Messager's sculpture, the thesis

consists of an anatomy of parts: heads, arms, legs, hands, feet, breasts, genitals, viscera, skulls, orifices and skin. In *Mes Voeux*, the images of body fragments overlap to create a large circular form. In order to get a handle on this mass of body parts, one must look carefully at the fragments, one at a time. A similar detailed exploration of specific works by Antoni, Quinn, Borland, Lucas, Hatoum and Gober is undertaken in order to perceive the larger picture of the use of body parts in sculpture production during the 1990s. Just as images of several body parts are repeated in the photographs *Mes Voeux*, so do thematic threads reappear and overlap in the thesis. The thesis redresses the lack of critical attention of how and why sculptures of body parts were a significant trend among leading artists in the 1980s and 1990s.

1 Dismantling The Portrait Bust Tradition: The Head as Fragment

Within the white cube of a contemporary gallery space, two rows of female heads, seven brown and seven white, stare across the space that separates them (figure 3). As the viewer approaches, the smell of chocolate permeates the air. One realises that these faces, that had appeared uniform from afar, have been effaced to various degrees. When examined more closely, it is evident that the brown faces are covered in palpable marks; deep grooves or slight brush-like strokes on their surfaces. The colour of these brown heads, cast from chocolate, varies from dark to light brown. The seven white busts, made from soap, have smoothed out features. The shapes of the soap heads appear distorted or flattened. These soap and chocolate sculptures, titled *Lick and Lather*, were created by American artist Janine Antoni in 1993. Antoni says of this work, 'I made fourteen classical self-portrait busts cast directly from my body. Using a sculptural process of licking and washing, I reshaped my image.'[1] She created the portraits by using alginate, a casting material employed by dentists and artists, known for its ability to capture a highly detailed rendering. Next, the alginate mould was cast in plaster. Chocolate and soap were then poured into the plaster moulds to create the final sculptures. The resulting self-portraits were manipulated, as the title suggests, by the licking and lathering of their surfaces. The chocolate busts were licked, either with precision or obsessive abandon. The transformation of the soap heads involved not just the artist's hands but her entire body. The soap busts were taken into the bathtub where the artist cleansed her body with her self-representations. In *Lick and Lather*, a process of

[1] Janine Antoni. *Slip of the Tongue*. exh. cat. Glasgow: Centre for Contemporary Arts, Irish Museum of Modern Art, 1995, pp. 30-31.

disfiguration, or as Antoni calls it 'defacing myself'[2], distorts the replica casts made from the artist's body. They were made in order to be unmade.

In his essay "Residual Resemblance: Three Notes on the Ends of Portraiture", Benjamin Buchloh argues for the impossibility of portraiture as a genre in contemporary art.[3] For Buchloh, the use of figuration in portraiture is problematic because it equates external likeness with an internal, fixed identity. He claims that in light of the deconstruction of concepts of subjectivity by structuralism, psychoanalysis and theories of class identity, 'the portrait's claim for right of survival in depicting the "individual subject" borders on the obsolescent, if not the obscene.'[4] Throughout the thesis, I will argue that the presence of body parts in sculpture positions subjectivity as dependent on a multitude of factors: social, personal, psychological, political, sexual, geographical, cultural, historical, racial, scientific and medical. This chapter concentrates on two installations in which sculptures of heads are central components: Antoni's *Lick and Lather* and Scottish artist Christine Borland's *L'Homme Double* (1997) (figure 4). These works operate in opposition to Buchloh's argument that figurative portraiture as a genre is now obsolete or obscene. Rather than portraiture functioning to solidify a fixed identity, as Buchloh contends to be endemic of portraiture, each chapter situates, to varying degrees, portraits and the self-portraits as invocations of the fluidity and malleability of identity. It will be argued that sculptures of body parts by women and gay male artists draw attention to the particularities of the "lived body." The insistent figuration of these works places the body as a central constituent in how people

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[2] Quoted in Beatrice Colin. "Big Licks." *The Scotsman.* 13 March 1995. Reproduced in *Janine Antoni.* Artist Information File. The Henry Moore Institute, Leeds.
[3] See Benjamin Buchloh. "Residual resemblance: three notes on the ends of portraiture." *Face Off: The Portrait in Recent Art.* exh. cat. Melissa E. Feldman, ed. Philadelphia: Institute of Contemporary Art, 1994, pp. 53-69.
[4] Ibid, pp. 58- 59.

experience themselves, their environments and others. In *Lick and Lather*, the "lived body" is evoked, in part, through the senses. *L'Homme Double* is less about the subjectivity and "lived body" of the subject portrayed than it is about the viewer's lived encounter with the work. As will be seen, Borland's installation brings attention to the bodies that are not present in the work, those who survived and did not survive the Holocaust.

Despite being separated from the body, the portrait head is commonly posited as standing in for the whole body. It will be argued that Antoni's and Borland's installations enact a different positioning of the portrait bust in which heads are re-inscribed as fragments. The perception of the portrait head as fragment is accomplished through a variety of means. The prevailing view of the portrait bust as a part of a whole is undone through the installation contexts employed by Antoni and Borland so that each bust thus becomes a fragment in its own right.[5] Rather than adding up to a complete representation of an unified self, the repetition of several sculptures of heads in both installations renders each bust into a fragment. The multiplication, and in the case of Antoni, the distortion of the features of the busts serves to fragment one of the supposed functions of portraiture, the capturing of an accurate likeness. The busts are also fragmented due to the use of materials and sculptural techniques. Unlike their bronze or marble counterparts, the heads in both installations are created from fragile, temporal materials. The use of these materials positions the busts as easily fragmentable rather than as monuments to great men, which are created to endure. For Antoni, the licking and lathering of the busts as a sculptural technique serves to fragment the surfaces of busts themselves as her

[5] As Jasper Johns puts it when discussing his own work, 'Usually in working I tend to take something that has seemed to be a whole and put it in a context in which it becomes a fragment.' The same can be said of the busts in *Lick and Lather* and *L'Homme Double*. Quoted in Fred Orton. *Figuring Jasper Johns*. London: Reaktion Books Ltd, 1994, p. 25.

features are distorted or disappear all together. As will be argued, Borland's use of unfired clay and her employment of other sculptors to make the work also fragments the portrait bust tradition. Rather than positioning the portrait bust as representative of a unitary individual, each head is situated as a fragment of a fractured identity. It will be ascertained that Borland and Antoni propose concepts of the self that are based in fragmentation. They are thus not built as memorials to holistic individuals but rather situate subjectivity as fragmented and fragmentable. The portrayal of a unitary individual is rendered impossible in these works. It is not the necessarily the fact that these heads are detached from the body that the viewer perceives them as fragments. Rather it is in the context in which they are placed, their materiality, the sculptural techniques employed and the ways in which identity is positioned that renders them as fragments, distancing them the pervasive perception of the portrait bust as standing in for the whole. These elements allow for the viewer to perceive the head as a body part, fragmented from the rest of the body rather than a representative for the whole body.

Traditionally, portrait busts have been employed as a device that celebrated and glorified eminent white men. They were most often created as lasting monuments, lending authority to those portrayed and establishing their position in history. Both Antoni and Borland overtly challenge and subvert this tradition. Antoni's installation disrupts the tradition by positioning the artist as an active female subject. By dissolving her own likeness, she denies the function of portraiture and self-portraiture as capturing external likeness, let alone a fixed identity that is unchanging throughout time.[6] Borland complicates assumptions

[6] The term "likeness," which brings with it an idea of truthfulness, is an imprecise term. Richard Brilliant argues that: 'Likeness is a mental construct, or image, varying as each perception of another may vary, but only the portrait artist can render such a transient image visible and fixed. In the end,

about portrait busts as memorials to exalted men through the use of the villainous Mengele. Mengele is depicted in multiple dissimilar portraits. Each of these busts individually could be read as attempting to capture his identity. But because they are assembled together, they cannot function in this fashion. This chapter examines a number of themes that will be revisited throughout the thesis. Antoni's and Borland's sculptures of heads are key examples of a prevalent tendency in 1980s and 1990s art: the reconsideration and transformation of previous artistic traditions.

For Antoni, the portrait bust tradition is situated as a pre-modern construct since her sculptures are strongly evocative of a Neo-Classical aesthetic.[7] While this pre-modern link is also present in Borland's busts of Mengele, these heads also call forth a modern moment in the history of the portrait bust, its use in Nazi Germany.

Both artists not only re-consider the conventions of the portrait bust, they also subvert assumptions about the genres of portraiture and self-portraiture. The thesis examines how sculptures of body parts serve as access points to particular moments and eras in history. It will be argued that the two installations under discussion here are historically contingent, not only in relation to the overt art historical references contained in the works but also to their moment of making. Questions of materiality and viewer encounters with the works are central concerns in the thesis as a whole. This chapter examines how the use and manipulation of temporary materials not only contradicts the idea of the portrait bust as a permanent memorial but also heightens the ways viewers interact with them. Lastly, *Lick and Lather* and *L'Homme Double*

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coincidence of perception, not truthfulness, is the true measure of validity in portraiture.' Richard Brilliant. *Portraiture*. London: Reaktion Books, 1991, p. 172.

[7] While the definition of modernism is a highly contentious one, in this context I am using the term pre-modern to refer to art produced prior to the twentieth century. The thesis often draws links between contemporary works and select pre-modern precursors given that the works under discussion of ten lend themselves to these readings, The history of fragmentation in twentieth century art, particularly in sculpture, is too vast a topic to be examined in any depth in the thesis. There are nonetheless moments in which this history is called forth. For example, the following chapter analyses Sarah Lucas's sculptures in relation to the canon of modern sculpture that reduces women's bodies to their supposedly essential, sexual parts.

will be examined in relation to British artist Marc Quinn's *Self* (1991) (figure 5). While Quinn's self-portrait is made up of blood, his claims to universalism negate a reading of his work as playing with notions of subjectivity through an invocation of the "lived body." It will be argued that in contrast to Antoni and Borland, Quinn's *Self* does not dismantle portrait bust conventions, but rather upholds them.

The Lived Body and The Senses: Re-configuring Subjectivity

The focus on the head within the portrait bust convention was typically employed to depict the realm of the mind, elevated above the unimportant body. Elizabeth Grosz argues that three centuries of philosophical thought have attempted to contend with this mind/body dualism, which is generally attributed to René Descartes.[8] In the seventeenth-century, Descartes, following on Plato's assertion of a form/matter dualism, argued that the only thing that is beyond doubt is one's own self-consciousness.[9] The Cartesian *cogito* ("I think therefore I am") claims that the self can only know itself. According to this argument, one's surroundings and body are therefore questionable and even unknowable. Amelia Jones observes that the Cartesian mind/body dichotomy produces a single, universal image of the self that is both transcendental and disembodied.[10] The traditional portrait bust represents the head as a synecdoche, in which the part stands in for whole. As will be argued, this is not the case with Antoni's and Borland's installations.

The self-portraits in *Lick and Lather* can be read in phenomenological terms. The body is present on two levels: as a series of replica casts of the artist's body and as a sculpting tool. Amy Cappellazzo argues, 'Antoni's works explore the way one

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[8] Elizabeth Grosz. *Volatile Bodies: Toward a Corporeal Feminism.* Bloomington and Indianapolis: Indiana University Press, 1994, p. 6.

[9] Grosz states that this dualism was inherited from ancient Greek philosophy in which, according to Plato, 'The body is a betrayal of and a prison for the soul, reason or mind. For Plato, it is evident that reason should rule over the body.' Ibid, p. 5.

[10] Amelia Jones. *Body Art: Performing the Subject.* Minneapolis & London: University of Minnesota Press, 1998, p. 197.

comes to know the world and one's self through the body.'[11] This description suggests the notion of a "lived body", one that is anti-Cartesian in its construction. As Maurice Merleau-Ponty has written: 'The perceiving mind is an incarnated body.'[12] In Antoni's installation, the method of production and the busts themselves enact processes of embodiment, forming an inextricable link between body and mind. With her chocolate busts, she is engaged in a process of self-consumption. In order to describe a selection of the busts, since Antoni has not titled them individually, I will refer to them alphabetically. On *Chocolate A* (figure 6), for example, the face, hair, bottom of the shoulders, and parts of the base, referred to as the socle, have been darkened through licking. Prolonged licking has smoothed out the artist's features in *Chocolate B* (figure 7). The process of consumption is retained through the brush-like strokes across her face. There are also deep licks across her collarbones and a strong line of lapping which accentuates the cleft of her breasts and the connection of the figure to the socle. The tongue and the sense of taste are sited in the chocolate busts as parts in the experience of a "lived body." Traces of the artist's touch are less evident in the soap sculptures in that they are lathered rather than licked. There is, however, greater variation in the shapes of the soap heads. The head is dramatically flattened and widened in *Soap A* (figure 8). The use of lathering as a tool of disfigurement is evidenced in the vertical indentations on the surface of this bust. It is as if rivulets of water continue to pour down the artist's face. The head of *Soap B* (figure 9) has been narrowed, its sides washed away to create an oval contour. The nose and lips appear to be sealed up with bits of soap. In contrast to the mind/body dichotomy depicted in traditional

[11] Amy Cappellazzo. "Mother Lode." *Janine Antoni.* Dan Cameron, et. al. Kusnacht, Switzerland: Ink Tree, 2000, p. 120.
[12] Maurice Merleau-Ponty. *Phenomenology of Perception.* Trans. Colin Smith. London & New York: Routledge 1962, p. 3.

portrait busts, the notion of a disembodied and integrated self is undone by two bodily processes: licking and lathering. Through the manipulation of materials, *Lick and Lather* demonstrates how subjectivity, rather than being a static entity, is forever changing and being rearranged.

The body becomes fragmented not simply by being beheaded but also through invocations of the senses. The process of making and the materials emphasize taste, touch and smell as fragments that make up one's experience of one's own body, the bodies of the others and the world around us. The senses are also evoked by features, or lack there of, in the sculptures themselves. For example, *Chocolate C* (figure 10) draws attention to hearing, or the disappearance of this sense, by plugging the right ear with chocolate as it dissolves. The subject is rendered deaf by the ears being erased entirely in *Soap C* (figure 11). The mouth, nose and eyes have also vanished. *Chocolate D* has been blinded, with its eyes virtually rubbed out (figure 12). By exploring the senses of touch, smell, hearing and taste, Antoni evokes a body that is not merely ocular-centred. The supposed universality of *the* body is negated by concentrating on the senses of *a* specific body. She has created portraits of and for the senses. Each sense is presented as a fragment that disturbs an understanding of art as purely optical.

The installation does not position the work in relation to a phenomenological consideration of the body as a universal experience (read male). As will be seen, *Lick and Lather* is constructed in relation to an experience of a *feminised* female body. I do not employ the term feminised in relation to codes of femininity here. Rather I draw on it as suggestive of considerations of female bodies as reconstituted and interrogated through feminist discourses.[13] Antoni is exemplary of Marsha Meskimmon's argument

[13] For further feminist discussions of the body, see Judith Butler. *Bodies that Matter: On the Discursive Limits of "Sex"*. New York: Routledge, 1993, Anne Cranny-Francis. *The Body in the Text*. Melbourne: Melbourne University Press, 1995, Elizabeth Grosz, op. cit., Myra J. Hird. *Sex, Gender and Science*. Houndsmills & New York: Palgrave Macmillan, 2004, Amelia Jones, op. cit., ---, ed. *The Feminism and*

of how women artists 'have used self-portraiture as a strategy to say I am here, to insert themselves as practitioners within the masculinist myth of the artists as hero/genius and how they challenged, unpicked and re-appropriated conventional tropes.'[14] Her chocolate and soap busts do not engage in the tropes of romanticism and heroism of the artist's persona in self-portraits, particularly in those by male artists. Instead they posit an identity predicated on continually shifting contexts and performances of self.

The idea of touch as expressive takes on a transgressive function in *Lick and Lather*. With the chocolate busts, it is not the touch of the hand of the artist but her tongue. Again in the soap busts, touch extends beyond the hand to encompass the whole body. As de-faced portraits, her self-portrait busts are a contradiction in terms. Paradoxically, even though one cannot read the artist's personality or identity from these busts, the portrait genre is crucial to their meanings. While Antoni's self-portraits firmly state that "I am here", she also asks the viewer, "Where am I?". Identity is thus positioned not as stable and uniform but acted out as multiplicitous. Meskimmon asserts that male artists' self-portraits 'include their isolation, alienation and their uniqueness.'[15] Antoni unravels the very notion of self-portraiture as representing uniqueness by distorting herself as subject.[16] One cannot get an insight into her so-called "essence" but only her bodily processes. As will be argued, the installation thus creates a heightened relationship between Antoni's own body and the bodies of viewers.

Visual Culture Reader. London & New York: Routledge, 2003, Robyn Longhurst. *Bodies: Exploring Fluid Boundaries*. London: Routledge, 2001, Marsha Meskimmon, *Women Making Art: History, Subjectivity, Aesthetics*. London & New York: Routledge, 2003, Janet Price and Margrit Shildrick, eds. *Feminist Theory and the Body: A Reader*. New York: Routledge, 1999 and Margit Shildrick, *Leaky Bodies and Boundaries: Feminism, Postmodernism and (Bio)Ethics*. London: Routledge, 1997.

[14] Marsha Meskimmon. *The Art of Reflection: Women Artists' Self-Portraiture in the Twentieth Century*. New York: Columbia University Press 1996, p. xvi.

[15] Ibid, p. 24.

[16] In Ewa Lajer-Burcharth's words : 'The different, unflatteringly altered versions of Antoni's face undermined the idealised effects of self-portraiture.' Ewa Lajer-Burcharth. "Antoni's Difference." *Janine Antoni*. Dan Cameron, et. al. Kusnacht, Switzerland: Ink Tree, 2000, p. 56.

Another feminist aspect of *Lick and Lather* is its critique of ideals of beauty and femininity through anti-essentialising gestures. By utilising chocolate as a sculptural material that is repeatedly licked, Antoni refers to contemporary female beauty standards by which women are meant to deny themselves such "luxuries". Antoni has said that she is indebted to an earlier generation of women artists from the 1970s including Hannah Wilke, Carolee Schneeman, Martha Rosler, and Ana Mendieta and is inspired by 'the humor, the process, the emphasis on performance, the intensely visceral quality of [this feminist] work.'[17] The themes and issues explored in performance and body works from the 1970s provide a jumping off point for Antoni. In contrast to earlier feminist performances, her works often entail performative aspects carried out in private rather than in public. For her 1993 installation, the busts were transformed by the hours of licking and lathering required in the privacy of her home and studio.[18] Antoni asserts that 'these materials have a specific relationship to women in our society. The gender of the viewer informs their reading of the work.'[19] Created out of chocolate (which is reputed to have a particular "addictive" power over women) and soap (which conveys ideas of housework, cleanliness and childrearing), *Lick and Lather* both occupies and questions realms of femininity. But these associations are, in part, deconstructed through Antoni's manipulation of the materials. She subverts the notion of woman as object but depicting her direct agency in her representations of self.

L'Homme Double: The Body of the Viewer, The Body of the Inmate

Borland's installation is not concerned with the phenomenology of subjectivity in the same ways as examined by Antoni. As will be argued, the

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[17] Quoted in Lajer-Burcharth, op. cit., p. 44.

[18] This was also the case with *Gnaw* (1992) which will be discussed later. This is not to say that Antoni has never created performances executed in public. For example, in *Loving Care* (1993) Antoni dips her hair in a bucket of hair dye. She then spreads the dye across the floor of the gallery space with her head. For a further discussion of this performance, see Lajer-Burcharth, op. cit., pp. 44-55.

[19] Quoted in Laura Cottingham. "Janine Antoni: Biting Sums Up My Relationship to Art History." *Flash Art.* Vol. 24, No. 171, Summer 1993, p. 104.

installation is less about the man portrayed in the portrait busts, Josef Mengele, than about how viewers respond to what is on display. For *L'Homme Double* (figure 4), Borland commissioned life-size clay heads from six portrait sculptors.[20] She provided the sculptors with two blurry, indistinct photos of Mengele. In addition, they were given descriptions of Mengele from survivors of Auschwitz. In a letter seeking the assistance of the sculptors, Borland wrote:

> Despite the numerous works of fact and fiction about him which have contributed to Mengele's almost mythical status, there is a distinct lack of clarity as regards his physical appearance...Although [the survivors statements] do vary, it is clear that the eye-witnesses experienced some difficulty in attempting to reconcile Mengele's handsome outward appearance with the perpetration of evil deeds. This information and the photographs can be interpreted as freely as you wish.[21]

The photographs, survivors' accounts and letters to the artists, are placed on the walls of the gallery beside the busts (figure 13). Mengele was infamous for his studies of twins and eye colour and his extreme cruelty at the Auschwitz concentration camp during WWII.[22] The statements of the concentration camp survivors describe him as a 'handsome devil, dapper, graceful, elegant, and charming but with dead eyes'.[23] One of the testimonials given to the sculptors was from Auschwitz survivor Mark Berkowitz: 'When you see a person with an ugly face, beady little eyes, a hard stare,

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[20] The busts were made sculpted by Kenny Hunter, Angela Donald, Alison Bell, Yvonne King, Brian Caster and Kenny Mckay. Rein Wolfs. *Flexible.* exh. cat. Zurich: Museum fur Gegenwartskunst, 1997, p. 22.

[21] Quoted in Wolfs, op. cit., p. 22.

[22] For a further discussion of Mengele, see Yisrael Gutman and Michael Berenbaum, eds. *Anatomy of the Auschwitz Death Camp.* Bloomington and Washington, D.C.: United States Holocaust Memorial Museum and Indiana Press, 1994, Robert Jay Lipton. *The Nazi Doctors: Medical Killing and the Psychology of Genocide*, New York: Basic Books, 1986, Eva Mozes Kor and Mary Wright. *Echoes from Auschwitz : Dr. Mengele's twins: the story of Eva and Miriam Mozes.* Terre Haute, Indiana : Candles, Inc, 1995, Lucette Matalon Lagnado and Sheila Cohn Dekel. *Children of the flames: Dr. Josef Mengele and the untold story of the twins of Auschwitz.* New York: Morrow, 1991 and Mark Weber. "Lessons of the Mengele affair." *The Journal for Historical Review.* Vol. 6, No. 3. Fall 1985, pp. 377-382. The controversy surrounding Mengele has been renewed by a controversial film released in May 2006 titled *Forgiving Dr. Mengele.* This documentary follows Eva Mozes Kor, a twin who was imprisoned at Auschwitz and experimented on by Mengele. The film documents her process of forgiving Mengele in order to come to terms with what happened to her and her family at Auschwitz.

[23] Quoted in Wolfs, op. cit., p. 23.

you would try to escape...by contrast he looked so handsome that if we saw him we almost had an urge to run to the gate and greet him.'[24] Twins that he experimented on stated that Mengele was 'like a dual personality, like Dr. Jekyll and Mr. Hyde.'[25]

The title *L'Homme Double* draws further attention to these contradictory accounts of Mengele by referring to a phrase attributed to Nazis who committed crimes against humanity. The term describes a type of psychological disorder in which an individual exhibits two diametrically distinct personalities.[26] Borland reinforces this interpretation of Mengele by adding another layer to the work. When it was first installed at the Lisson Gallery in 1997, she placed copies of the creature's monologue from Mary Shelley's 1816 novel *Frankenstein* in the adjoining room. With this inclusion, Mengele becomes tied to the story of a doctor who creates a monster that acts as his double.[27] The characters of the doctor and creature in *Frankenstein* are two sides of one coin, both good and evil. Mengele is thereby shown in the light of being both monster and doctor.

Unlike Antoni, who presents herself as an empowered subject within feminist discourses, Borland positions the viewer within an encounter with a man who held extreme power over those interned at the concentration camp. The photographs and descriptions situate Mengele at the height of his power as the chief physician at Auschwitz-Birkenau in 1943 and 1944, where he performed cruel experiments on detainees, treating them as no more than laboratory animals. Given that a legend has grown up around Mengele, his mysterious disappearance and his long-time status as

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[24] Ibid.
[25] Lipton, op. cit., p. 355.
[26] Norman. L. Kleeblatt, ed. *Mirroring Evil: Nazi Imagery/Recent Art.* exh. cat. New York and New Brunswick, NJ: The Jewish Museum and Rutgers University Press, 2001, p. 100.
[27] For a discussion of Shelley's novel, see Fred Botting. *Making Monstrous: Frankenstein, criticism, theory.* Manchester & New York: Manchester University Press, 1991, Samuel Holmes Vasbinder. *Scientific attitudes in Mary Shelley's Frankenstein.* Ann Arbor, Mich.: UMI Research Press, 1984, George Levine and U.C. Knoepflmacher. *Endurance of Frankenstein: Essays on Mary Shelley's Novel.* Berkeley: University of California Press, 1979 and Mary K. Patterson Thornburg. *Monster in the Mirror: Gender and Sentimental/Gothic Myth in Frankenstein.* Ann Arbor, Mich.: UMI Research Press, 1987.

fugitive from justice, that has been fuelled by novels, films and plays, viewers are particularly aware of him. Richard Jay Lipton comments that 'surely no Nazi war criminal has evoked so much fantasy and fiction.'[28] In this instance, a very different type of phenomenological encounter occurs between viewer and the individual busts. Norman Kleeblatt argues that since Borland positions herself as orchestrator of the project rather than maker of the busts, she distances herself from Mengele himself. Kleeblatt asks, 'Is she free of blame because it is others who touch this tainted subject matter? Or is she even more guilty, because she implicates others to her personal ends? These troubling questions, central to her project, remain irresolvable.'[29] I would argue that this distancing is also part and parcel of the experience of viewing the work. Rather than Antoni's creation of a connection between her own body and the bodies of viewers, Borland distances the viewer from the portrait bust by depicting a repugnant subject. Alison Bell, who was commissioned to create one of the Mengele busts, says of her experience of making her bust:

> I was never sure that the choice of Mengele was justified at anything other than the shock level...I found it disturbing having to focus on such a revolting man, which is probably why I found it easier to concentrate on the superficial traits which seemed to show something of his personality...My lasting impression of the commission is one of disquiet – part of me was fascinated by the process, trying to capture something of the man's bland repulsiveness, a kind of prosaic horror, but a large part of me doesn't feel too proud of having been part of it.[30]

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[28] Lipton, op. cit., p. 338.
[29] Kleeblatt, op. cit., p. 100.
[30] Personal interview with Alison Bell, 1 July, 2006. Bell goes on to say: 'A Jewish friend just asked "why?" and I could think of no decent justification, artistic, political or otherwise. The commission was very much what each individual sculptor made of it, I know one other sculptor who paid little attention to the descriptions and just chose an image to copy, treating it purely as an instruction to make something...The conflicting descriptions of Mengele were interesting as, I suppose, were the very different busts produced – everyone's take is different, everyone sees what they want to see, but whether conceptually, intellectually or artistically that really justifies the use of Mengele as a subject is a dfferent matter. Maybe it's just the contentiousness of the subject which is the "concept".' Ibid.

While Mengele as subject is the portrait bust equivalent of an oxymoron, the inclusion of the survivor statements is an important and, I would argue, central aspect of the installation which has often been overlooked in discussions of it. By placing the survivor accounts at the heart of the creation of the busts and within the installation itself, the bodies of those who survived and those who did not survive the Holocaust remain a presence in the work. In so doing, the survivors are not viewed as an anonymous mass but as individuals with particular life stories. While ostensibly, the work forces viewers to contemplate a perpetrator of the Holocaust, it also makes them remember the victims who bore witness to those perpetrators. To attempt to decipher Mengele's character from his facial expressions, positions the viewer in relation to the ultimate disempowered experience, that of the Auschwitz inmate. The experience of being unable to judge his character from his countenance was also one experienced by those at Auschwitz. In Gisella Perl's words, Mengele 'delighted in coming before us smelling of perfumed soap, so elegant, so handsome, his shirt that beautiful blue colour. There were girls who would say to me "Gissy, I would love to spend a night with him." It was another way to drive us insane.'[31] Grete Salas has said, 'He radiated an air of lightness and gracefulness, a contrast to the ugliness of the environs; it soothed our frayed nerves and made whatever was happening devoid of meaning.'[32] There is a lived body here, but not the lived body of Josef Mengele. It is the lived body of those under his power, remembered through the survivors' accounts and in their physical absence.

Lick and Lather: Chocolate and The Viewer Encounter

As with *L'Homme Double*, the use of materials in *Lick and Lather* creates a specific relationship between viewer and object. The use of chocolate as a sculptural

[31] Quoted in Wolfs, op. cit., p. 23.
[32] Ibid.

material is not a novel one. American artist Ed Ruscha's *Chocolate Room* (1970) (figure 14) and British artist Helen Chadwick's *Cacao* (1994) (figure 15) are two examples in which chocolate was utilised because of its smell.[33] For his *Chocolate Room* at the 1970 Venice Biennale, Ruscha covered the walls with paper silk screened with chocolate, referring to the work as a 'total "Sensuround"'.[34] In *Cacao*, a chocolate fountain gurgles away in constant movement. Chadwick describes chocolate as having 'this smell, sweet like death, and associations with romance, intoxication, addiction, excess, [and] sickness.'[35] The presence of the chocolate with its pungent smell can induce salivation and desire in the viewer.[36]

Amazingly, thirteen years after its making, the bust now located in the Hirschorn Museum and Sculpture Garden in Washington, D.C still smells very strongly of chocolate.[37] Antoni has stated that she wants 'the viewer to have a relationship with the object and imagine the process.'[38] The unusual materials and their manipulation in *Lick and Lather* allow the viewer to ponder how the pieces were made. The chocolate busts have also elicited strong reactions from contemporary viewers who, like Antoni, interacted with them with their mouths. When shown at the 1993 Venice Biennale, a fifteen year-old girl bit off three chocolate noses before being stopped by security

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[33] Chocolate has been employed in sculptures, paintings and performances since 1960s by artists such as Joseph Beuys, Marcel Duchamp, Claes Oldenburg, Dieter Roth, Karen Finley, Paul McCarthy and Anya Gallacio among others.

[34] Alexandra Schwartz. "Conversation with Ed Ruscha in his Studio, Venice, California, October 29, 1999." *Leave Any Information at the Signal.* Ed Ruscha, et. al. Cambridge, Mass.: MIT Press, 2002, p. 372-73. For more on this installation, see Briony Fer. *The Infinite Line: Re-making Art after Modernism.* New Haven & London: Yale University Press, 2004. As figure 14 demonstrates, Ruscha reproduced the chocolate room for a 2004 exhibition at the Museum of Contemporary Art in Los Angeles.

[35] Glenn Wharton, et. al "Sweetness and Blight: Conservation of Chocolate Works in Art." *From Marble to Chocolate: The Conservation of Modern Sculpture.* Jackie Heuman, ed. London: Archetype Publications, 1995, p. 162.

[36] Antoni says that 'chocolate is a terrific medium because it elicits such desire in the viewer.' Quoted in Colin, op. cit.

[37] The busts, originally exhibited as a group, have since been sold to various institutions in chocolate and soap pairs. One is these pairs is located within the permanent collection of the Hirschorn.

[38] Quoted in Linda Weintraub, ed. *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society, 1970s-1990s.* Litchfield, CT: Art Insights, Inc., 1996, pp. 127-28. Antoni also states that 'the viewers have to re-create a narrative to understand how the object came into the world. They have a charged relationship to the object because I put myself through these physical feats.' Quoted in Robin Cembalest. "Fast forward." *Artnews*, Vol. 92, No. 9, Nov. 1993, p. 122.

guards.[39] Was it the presence of the chocolate itself, with its distinctive smell that overcame this girl, causing her to rampage through the gallery with teeth bared? Or was it that the pieces were already obviously licked that seemingly gave her permission to bite them? Other incidents occurred when the sculptures were exhibited at the Irish Museum of Art and at the Institute of Contemporary Art in Philadelphia. At the former, a group of teenage boys bit two shoulders and chewed off a nose, while in the latter unknown persons chewed on the busts and bit off three noses.[40] Antoni states that 'I was interested in the bite because it's both intimate and destructive; it sort of sums up my relationship to art history.'[41] Rather than simply imagining biting and licking as a sculptural process, viewers created their own intimate and destructive encounters with the work.

Historical Contingency: Portrait Busts, Holocaust Memorials and Unfired Clay

Both *Lick and Lather* and *L'Homme Double* make overt references to art historical precedents; *Lick and Lather* to eighteenth century neoclassical portrait busts, and *L'Homme Double* to the academic revival of the eighteenth century portrait bust in Nazi Germany.[42] These references serve an important function in both works – they situate the experience of the work at a distance from history, in the moment of viewing. In this way, understanding of these works is dependent upon the era in which they were created and in which they will be experienced. Neither will survive the quarter millennium of so many neoclassical portrait busts, or even the half century of those

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[39] Jeffrey Deitch, *Young Americans: New American Art in the Saatchi Collection.* exh. cat. London: Saatchi Gallery, 1996, p. 9. Deitch states that the girl at the Venice Biennale was Czech and 'she had bitten off three [noses] in a row when she was finally restrained by guards. The Italian press reported that she was detained and then deported.' Ibid.

[40] Ibid.

[41] Quoted in Mignon Nixon. "Bad Enough Mother." *October.* Vol. 71, Winter 1995, p. 71.

[42] Kleeblatt claims that Borland's *L'Homme Double* plays with the 'taboo of academic art' in modernism as a "type of aesthetic violation.' Kleeblatt, op. cit., p. 100.

surviving Nazi revivals. These works exist both of and in a fragment in time. That historical contingency becomes fundamental to the viewer's experience.

Borland's installation is situated in relation to the fascist assimilation of classicism by the Nazi regime in Germany. The subject matter and the truncation of the majority of the figures in *L'Homme Double* correlates with German figurative sculpture created during the Nazi era. Here Borland takes on a historical moment when figurative sculpture was tainted by totalitarianism. Under the Nazi regime, classicism was once again reinterpreted, in that case in order to represent the period's preoccupation with biology and race.[43] Portrait busts were a dominant form by which to commemorate leading Nazi officials, including innumerable busts of Hitler.[44] Norman Kleeblatt equates *L'Homme Double* with sculptor Arno Breker who was favoured by Hitler and received many Nazi commissions.[45] Kleeblatt argues that: 'It is precisely this type of academic art – especially the prototypically idealized bust – that was central to Nazi aesthetics.'[46] The unfired clay of the Mengele busts indeed shares a similarity with Arno Breker's sculptures, both in colour and fragility. Breker's works were commonly made of plaster and rarely cast due to lack of materials during the war. They therefore remained very fragile. The truncation of three of the portraits assembled by Borland, (cut off at the neck), is similar to that of Breker's 1940 portrait of Nazi architect Albert Speer (figure 16). As the comparison in figure 16 demonstrates, the handling of hair with a pronounced side part or harsh line across the forehead, and the inclusion of a moustache on one bust, places the later portrait bust within the style of the Nazi

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[43] Peter Adam. *The Arts of the Third Reich.* London: Thames and Hudson, 1992, p. 175.
[44] Ibid, p. 188. The creation of portrait busts from life and death casts and their connection to Nazi eugenics in will be further explored in chapter five in an discussion of Borland's installation *The Dead Teach the Living* (1997).
[45] Kleeblatt, op. cit., p. 100. Kleeblatt sees a correlation between *L'Homme Double* and Arno Breker's 'monumental and megalomaniacal style.' Ibid.
[46] Ibid.

sculptors.[47] The sculptures commissioned by Borland elucidate the fact that the context and historical moment in which busts are viewed are crucial in the construction of their meanings.

L'Homme Double can also be seen to relate to race in that it references the flawed logic of twentieth century eugenics.[48] The busts of Mengele assembled by Borland dislocate the connection explored by Nazi scientists between physical appearance and ideas of racial purity. Although not entirely based on appearance, the Nazi version of eugenics, propounded by "scientists" such Mengele, did seek to define a superior Aryan race whose purity could be assured by appearance. Within this view of eugenics, Judaism, as a culture and a religion, became wrongly identified as a racial category under the Nazi regime. The busts of Mengele assembled by Borland dislocate the connection between appearance and ideas of racial purity by confusing the absolutism tied to likeness. As mentioned earlier, the inclusion of the varying voices of survivors positions them as individual human beings whose life stories should be remembered. This multitude of voices who bear witness to the Holocaust stands in sharp contrast to the reduction of Jews as a race to be eradicated by the Nazi regime.

At another level, as will be seen in the following discussion of *Lick and Lather*, the portrait sculptors who created the *L'Homme Double* busts have also made overt references to the neoclassical portrait busts from the eighteenth century. Although the sculptors Borland commissioned did not use drapery to reference the

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[47] Walter Grasskamp notes that hairstyles were 'the Achilles' heel of National Socialist classicism' and did not refer to ancient examples of the portrait busts but depicted the tastes of the time. Brandon Taylor and Wilfred van der Will, eds. *The Nazification of Art: Art, Design, Music, Architecture and Film in the Third Reich.* Winchester: The Winchester Press, 1990, p. 239.

[48] The term eugenics was first used by Francis Galton. See Francis Galton. *Inquiry into the Human Faculty.*(1883) London & New York: J.M. Dent & co., 1911 and ---. *Essays in Eugenics.* (1909) New York & London: Garland, 1985. The pursuit of racial purity by the German National Socialist regime during the 1930s and 40s was founded on Galton's and others' theories. Lipton comments that Mengele was centrally involved in this project and sent his research results to the Kaiser Wilhelm Institute of Anthropology and Human Heredity and Eugenics in Berlin. Lipton, op. cit., p. 57.

link with an ancient, classical tradition,[49] the insertion of ties and collars in two of the *L'Homme Double* busts (figure 17) can be seen as a contemporary version of the same device. The ties appear to bestow a modicum of respectability on the subject. Bell describes why she chose to depict Mengele in this way:

> In the quotes we were given describing Mengele, the impression I gained was of a fastidious, elegant man, who apparently smelt of cologne etc. I therefore finished the piece in the most elegant way I could, with shirt collar, tie, suit lapels etc... In the images I worked from he is wearing a shirt and tie - it would therefore have been wrong to have depicted him without clothes, or to have cut him off at the neck; his clothing seemed very much a part of him.[50]

One bust in *L'Homme Double* references another neoclassical element by utilising a base referred to as a 'herm' (figure 18). When men were portrayed bare-chested in portrait busts, such as in Joseph Nollekens's *Charles James Fox* (1805) (figure 19), the sitters appeared more severed since the line of the cut was sharper and the space between socle and the body more prominent. This type of base was a popular device used in portrait busts at the end of the eighteenth century. In addition, two of the busts have the blank eyes of neoclassical portrait busts (Figure 20). John Gage comments: 'Blank eyes reinforced the notion of the inherent ideality of classical art and were a congenial prop to the prevailing classicising aesthetic of sculpture.'[51] The blank eyes serve a paradoxical function in the busts of Mengele. Rather than elevating the subject as they would in a neoclassical portrait bust, they suggest the Auschwitz survivors' descriptions of Mengele given to the sculptors as having 'dead

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[49] Malcolm Baker comments that in neoclassical portrait busts, the insertion of Roman drapery served a dual purpose: to lift the sitter up into the realm of "great men" and to diminish the visual truncation of the chest from the rest of the body. Malcolm Baker. *Figured in Marble. The Making and Viewing of 18th Century Sculpture.* London: V & A Publications, 2000, p. 105.

[50] Personal interview with Bell, op. cit. Only Rein Wolfs mentions the names of the artists who created these busts. The artists' experiences of making the busts has yet to be discussed. Since this is the case, I quote Bell at length here.

[51] John Gage. "Busts and Identity." *Return to Life: A New Look at the Portrait Bust.* exh. cat. Penelope Curtis, et. al. Leeds: Henry Moore Institute, 2001, p. 36. According to Gage, 'The presentation of blind, blank eyes, those disturbingly alienating features which further remove the sculpted bust from the land of the living, derives from the mistaken idea that this was a classical practice. This misunderstanding arose from the discovery of ancient busts with blank eyes and form the long-standing reluctance to believe that they had originally been inlaid with gaudy coloured stones, or that the iris and pupil has been indicated with paints which had been erased by time.' Ibid.

eyes'.[52] The inclusion of the Shelley text inserts another element that links the installation with a prior historical period. While *Frankenstein* was written in the beginning of nineteenth century, it was set in the eighteenth.

Not only is *L'Homme Double* contingent upon the ways in which the portrait bust is situated within the history of the Nazi regime and, to a lesser extent, the eighteenth century, it also reflects contemporary discourses regarding the creation of memorials of the Holocaust. Both survivors and scholars view commemorative gestures about and acts of remembrance of the Holocaust as essential. However, there is considerable debate over which forms of remembrance are the most appropriate. Ernst Van Alphen contends that a division exists between historical and imaginative discourses with regards to the Holocaust. The historical discourse argues that art may not be an appropriate form of remembrance.[53] Borland's installation is interesting in this respect because it bridges both types of discourses. By utilising the statements of survivors, Borland follows what Van Alphen describes as an historical approach: 'the historian presents the facts straightforwardly, soberly and sparingly, using apparently transparent discourse without rhetorical ornamentation.'[54] Meskimmon identifies another dualism in discussions of the Holocaust:

> Forgetful accounts polarise the Holocaust as either beyond history or as an easily contained, indeed inevitable, result of the reasonable historical

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[52] Quoted in Wolfs, op. cit., p. 23.

[53] Van Alphen argues that some scholars have claimed that: 'in the case of memory of the Holocaust, imaginative representations are considered not only less effective, but objectionable. Literature or art, after all, may yield aesthetic pleasure. And pleasure is supposed to be a barbarous response when we are confronted with this particular past, which is itself barbarous. Instead we should focus and mediate on the hard facts of the Holocaust.' Ernst Van Alphen, "History's Other: Oppositional Thought and Its Discontents." *Caught by History: Holocaust Effects in Contemporary Art, Literature and Theory.* Stanford: Stanford University Press, 1997, 1997, p.17. For a further discussion of Holocaust memorials, see Randolph L. Braham, ed. *Reflections of the Holocaust in Art and Literature.* New York: Institute for Holocaust Studies, 1990 and James Young. *Writing and Rewriting the Holocaust: Narrative and the Consequences of Interpretation.* Bloomington & Indianapolis: Indiana University Press, 1990.

[54] Van Alphen, op. cit., 1997, p. 17.

> processes. This is too limiting a paradigm; it is a paradigm born of conventional historical dualism which views the diverse, individual experiences of the Holocaust, and its universal significance, as mutually exclusive rather than complementary.[55]

Critical to Borland's work is the absence of a definitive Mengele portrait (figure 21). This absence is a fact, as is the difficulty of survivors in remembering precisely how he looked. However, through each sculptor's interpretation of the subject, the installation could also be said to engage in an imaginative discourse. Rather than being definitive portraits of Mengele, the busts are hypotheses. *L'Homme Double* exemplifies Van Alphen's argument that although the historical and imaginative discourses are often viewed as 'polar opposites', they are in fact 'mutually supportive processes.'[56] It is through the mixing of the historical and the imaginary that Borland creates a multifaceted interaction between viewers and objects. Borland traverses these dualisms by creating a work that is both personal and universal, historical and imaginative. But here its imaginative aspects are grounded in the historical fact of the uncertainty of the survivors' perception.

Part of the *Mirroring Evil: Nazi Imagery/Recent Art* exhibition at the Jewish Museum in New York in 2002, Borland's installation also became situated within a contemporary shift in the production of artworks about the Holocaust. In his book *Reflections of Nazism: An Essay on Kitsch and Death*, Saul Friedlander comments that a trend, which began in the 1960s, created 'a new aesthetic discourse on Nazism' by which the limits of representation were increasingly pushed.[57] The works in the *Mirroring Evil: Nazi Imagery/Recent Art* exhibition were exemplary of the continuation of this trend in Holocaust related art. Like many works in the

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[55] Meskimmon, op. cit., 2003, p. 18.
[56] Van Alphen, op. cit., p. 17.
[57] Saul Friedlander. *Reflections of Nazism: An Essay on Kitsch and Death.* New York: Harper & Row, 1984, p. 14.

exhibition, Borland's installation represented a perpetrator of the Nazi era. The reception of the exhibition was not without controversy and criticism. In a review of the exhibition, Eleanor Heartney noted that New York tabloids denounced the show before seeing it as 'offensive, insulting and outrageous' and invited Holocaust survivors to express their outrage prior the opening of the exhibition.[58] The controversy centred mainly around other works in the exhibition.[59] Kleeblatt responded to the controversy by stating that the 'exhibition was never intended to be about a specific historical event but rather about how history is processed, absorbed and recapitulated.'[60] I would argue that Kleeblatt creates a false dichotomy, as the exhibition performed both functions. Key to Holocaust remembrance up to date has been the concept of bearing witness: the creation of a history of the event through living memory. But one day not long from now, no survivors will be left to bear witness. This inevitable change will affect a profound shift in how the Holocaust is historicized. The event will pass beyond a history lived by members of society to one that can only be read through texts and images. *L'Homme Double* may be seen to reference this inevitable shift. It refers directly to the imprecision of living memory: one Auschwitz survivor's Mengele is not another's. Lawrence Langer argues that specific forms of memory were engendered by the Holocaust. He

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[58] Eleanor Heartney. "Out of the Bunker." *Art in America*, July 2002, p. 43. Heartney argues, 'There is a recurring pattern to our art controversies. The public often egged on by the popular press, finds it difficult to separate surface imagery from the deeper meanings in a work of art, especially when it has not experienced the work first-hand...The art is largely a smoke screen for other concerns. In this case, the real question seems to be about the ownership of the Holocaust.' Ibid.

[59] The works that were denounced were Zbigniew Libera's *Lego Concentration Camp Set* (1996), Alan Schechner's *It's the Real Thing – Self-Portrait at Buchenwald* (1993) and Tom Sachs, *Giftgas Giftset* and *Prada Deathcamp*, (both 1998). Libera's work consists of seven cardboard boxes illustrated with Lego sets that could form concentration camps. Schnechner's piece reproduced Margaret Bourke-White's photograph of survivors in the barracks in Buchenwald into which he inserted an image of himself wearing prisoner's stripes and holding a can of Diet Coke. Lastly, Sachs' works consisted of poison-gas containers imprinted with logos of fashion designers and a death camp made from cut-up Prada boxes. Kleeblatt, op. cit., pp.43, 45.

[60] Ibid. Kleeblatt responded to the controversy by stating that the 'exhibition was never intended to be about a specific historical event but rather about how history is processed, absorbed and recapitulated.' Ibid, p. 47

distinguishes five types of memory: the deep memory (the buried self), anguished memory (the divided self), humiliated memory (the besieged self), tainted memory (the impromptu self) and unheroic memory (the diminished self). As these forms of memory differ from individual to individual, Langer argues that there is no universal view shared by survivors even if they experienced the same events.[61] One day soon, there will be no personal remembrance of Mengele's features at all. In placing the focus of the work on the survivor's memory of looking, Borland situates the work in a particular moment – the end of living memory.

The work's material impermanence reinforces this reading. The use of unfired clay as a material for the busts is an important element. The making of a bust in unfired clay is usually a preparatory step in the creation of permanent sculptures. Borland states that unfired clay does not 'have the same resonance as ceramics, marble or bronze' which would have been 'inappropriate' materials given the subject of the work.[62] Bell comments that: 'The clay used was "Nu-Clay" – a self hardening clay which has nylon fibres in it – quite spongy and annoying to work with, as it doesn't move the way a normal earthenware clay would.'[63] Left in what is normally a preparatory state, the busts suggest impermanence. Borland has stated that she specified the portraitists use unfired clay because, unlike fired ceramics, these busts 'do not have an unlimited lifespan, only lasting about thirty years.'[64] Borland adds that the 'feeling that they could and would disintegrate' is important because they are 'not a memorial.'[65] In addition, when first shown at the Lisson Gallery in London the unfired

[61] See Lawrence Langer. *Holocaust Testimonials: Ruins of Memory*. New Haven: Yale University Press, 1990.
[62] Personal interview with Christine Borland, 21 June, 2006.
[63] Personal interview with Bell, op. cit.
[64] Personal interview with Borland, op. cit.
[65] Ibid.

clay was not yet dry, to maintain the feeling of the busts being directly from the artist's hand.[66]

Attention is also drawn to the use of clay as a material by Borland's inclusion of a quote from Milton's *Paradise Lost* on the front cover of the *Frankenstein* texts at the Lisson Gallery: 'Did I request thee, Maker, From my clay To mould me man? Did I solicit thee From darkness to promote me?'[67] The quote references the fact that Frankenstein reads *Paradise Lost* when trying to become more human but it also draws attention to the process of creation itself. With this quote, Borland questions her own project. Clay is thus utilised not only as a fragile, impermanent material but also as a means of expressing the dubious nature of the portrayed and the project itself. As the following discussion of *Lick and Lather* demonstrates, *L'Homme Double* is also historically dependent upon the impermanence of its materiality, since it will not endure to re-interpreted in another era. The fragile and impermanent qualities of the sculptures are accentuated through their placement on thin, rickety wooden plinths (figure 4, 13). Borland says that the busts 'were presented at Lisson to look like last week it [each bust] had been in the studio.'[68] The viewer is seemingly encouraged into an iconoclastic interaction with the busts. If one were to inadvertently knock into one of the plinths, the bust would fall to the floor and shatter.

Historical Contingency: Neoclassicism, Race, Soap and Chocolate

While the busts of Mengele are situated within fascist and neoclassical conventions of the portrait bust in order to subvert said tradition, Antoni's busts emulate European portrait busts popular during the late eighteenth and early nineteenth centuries. The manipulation of unusual materials distances Antoni's busts

[66] Ibid.
[67] Quoted in Richard Cork. "Get some bones, get a life." *The Times*. 29 August 1997, p. 39.
[68] Personal interview with Borland, op. cit.

from conventional portraits in bronze, marble, plaster and terracotta. However, the visual qualities of chocolate and soap also mimic traditional materials in some respects. While marble was a frequently employed material, like the soap busts, it too can dissolve if left to the elements, albeit much more slowly. Antoni comments about arriving to install her work at the 1993 Venice Biennale: 'When I got there I was surprised because Venice is falling apart, and the detail on the sculptures has washed away. It really surprised me how much they looked like the soap pieces.'[69] Similarly, the colour of the chocolate, which has changed over time, and the chipping of the socles on busts alludes to the fragility of terracotta busts.[70]

Neoclassical sculptures of heads, although also literally fragments of the body, were viewed as standing in for the whole body.[71] Marcia Pointon comments that eighteenth century busts echoed Roman conventions and 'offered in concentrated form a notion of the whole man.'[72] Like Borland, Antoni utilises this convention in order to subvert it. In the majority of neoclassical portraits, white male sitters' facial features were chiselled into marble. Unlike busts carved in marble with a chisel, Antoni's own body is the sculpting tool. The subject portrayed dissolves under the artist's bodily interventions. A comparison between *Soap A* and Nollekens's *Charles James Fox* (figures 8, 19) illustrates this effect. In her sculptures, soap stands in for marble, the head is detached from the body in a similar truncation and, like *Charles James Fox*, the portraits rest on a round, fluted socle. Here direct similarities end since Fox's features are not only more pronounced and detailed but also typical of the period, in which sculptors did not hide the physical

[69] Quoted in Munro Galloway. *Performative Objects*. exh. cat. New York: Clean Room Publications, 1995., p. 32.
[70] In the late eighteenth and early nineteenth centuries, portraits in terracotta were made as sketches and study models for stone statues. Since terracotta was an inexpensive alternative to marble, it was used to produce portraits in their own right.
[71] Baker, op. cit., 2000, p. 105.
[72] Marcia Pointon. *Portraiture and Social Formation in Eighteenth-Century England*. New Haven & London: Yale University Press, 1993, p. 7.

imperfections of their male sitters. The inclusion of Fox's big bushy eyebrows, double chin, sagging cheeks, and puffy wrinkled eyes demonstrate, as Gage comments, a neoclassical concentration on the nuances of the face in the search for an accurate likeness.[73] By positioning Fox as a figure worthy of being remembered in marble, the sitter is elevated into the realm of great men despite the inclusion of his physical imperfections. The soap bust does not serve to remember Antoni in the same way given that it is defaced and, as will be seen, impermanent.

Neoclassical portrait busts of women tell a different story from that of their male counterparts. Unlike, the detailed representations of male flesh and features, striving for an accurate likeness appears to have been rare in portrait busts of women.[74] As illustrated in Richard James Wyatt's *Bust of a Woman* (date unknown) (figure 22) and Antonio Canova's *Head of a Dancer* (1816) (figure 23), portrait busts of female faces were often idealised, with flawless complexions and virtually indistinctive features. They appear to have invisible veils covering their faces, smoothing out all impurities and imperfections. They exemplify an ideal of femininity: demure, pretty, graceful, and poised.[75] There is a softness to be found in these portraits of women despite the hardness of the marble. Like these earlier busts of women, Antoni has smoothed out her features, but in her case this is done in a critical rather than idealising fashion. In *Chocolate E* (figure 24), the face, head,

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[73] Gage, op. cit., p. 38.

[74] John Kentworthy Brown has written that in Britain, there is a general scarcity of portrait busts of women sculpted from 1720 to 1860. John Kentworthy-Browne. "Graven Image: British Portrait Busts 1720-1860." *The British Face: A View of Portraiture, 1625-1850.* exh. cat. Richard Herner, et. al. London: P & D Colnaghi & Co. Ltd, 1986., p. 25. He goes on to comment that 'The case was quite different in France, where women were frequently sculpted in marble or terracotta, and dressed in the height of fashion.' Ibid. Portrait sculptures of women, insofar as can be discerned from the scanty writing on the topic done to date, would not frequently have been included among the assemblies of depictions great men arranged in great halls. The portrait busts of women that were done during this period most likely stood alone. Antoni thus rectifies this situation.

[75] David Irwin. *Neoclassicism.* London: Phaidon Press, 1997, p. 324. As Frits Scholten describes it, 'The most striking aspect of this portrait is the young woman's elaborate coiffure...The face is mask-like, almost devoid of emotion.' Frits Scholten. *Portrait Sculptures.* Amsterdam: Rijksmuseum, 1995, p. 106.

shoulders and socle are fully covered with long, brushstroke-like licks. The tonguing creates a veil across the features that obscures and blurs the detailed cast of the artist's head. The eyes are smoothed away while the mouth and nose become sealed with chocolate. However, Antoni has not erased imperfections in order to look young, but rather to age herself. She comments that *Lick and Lather* 'made me think of the aging process and how even sculpture has a life-span.'[76] In *Chocolate A*, small patches of rough, lighter areas makes the skin look blemished (figure 6). The sculpting process is one of disfiguration rather than idealisation. Although her self-portraits are direct casts from the artist's body, they say little about the artist herself. While *Lick and Lather* obviously refers to a neoclassical portrait busts, the installation subverts these conventions by creating non-idealised and impermanent effigies. In so doing, the authority conveyed on the bourgeois subject is unravelled.

Buchloh's argument that portraiture is an impossible genre in contemporary art is related to his claims that portrait busts are 'bourgeois forms of commemoration.'[77] Whatever the merits of Buchloh's argument, it is apparent through Antoni's and Borland's installations that portraiture is not *impossible* as a genre in contemporary art, but it may be contingent upon disfiguring or refiguring the subject. Antoni's busts demonstrate not only an opposition to the bourgeois tradition, but a fiercely feminist reversal of it. Rather than inscribing facial features down to the tiniest detail, Antoni engages in a process of defacement. As the earlier descriptions of the soap and chocolate busts demonstrate the artist's eyes, nose, ears, mouth, etc. become indistinct or disappear altogether. She says of the process involved with both materials, 'Although every action is a very loving activity, I am defacing myself.'[78] This process enacts a refusal of the kinds of identification conventionally attached to the genre of

[76] Quoted in Galloway, op. cit, .p.32.
[77] Buchloh, op. cit., p. 57.
[78] Quoted in Colin, op. cit.

portrait bust. By drawing attention to parts of the face that have disappeared, as if decomposed, Antoni also shatters the idea of the bust itself as a whole entity. For instance, licking has smoothed the features of *Chocolate B* so that only slight bumps remain (figure 7). Rather than creating a permanent memorial, licking the chocolate busts dissolves the subject, producing a ghostly absence of facial features. *Soap C* is the most effaced of all the busts (figure 11). The features and details have been completely washed away. The socle looks like a bone that has dried and deteriorated in the sun. The cast looks no longer like Antoni at all but appears androgynous. This erasure of identification corresponds to the position of portraits busts in museum collections where the name of the sitter is no longer known.[79] Through the effacement of her features, Antoni represents the potential impermanence of commemoration. The viewer may inadvertently fall back on the idea that one can read individual characteristics from the face in an attempt to decipher Antoni's self-portraits. However, she subverts the viewer's urge to read her character from her sculptures. Obliterating them as portraits, the licking does violence to the tradition of gestural expression. Rather than adding to the surface of the work as one would with a paintbrush, the artist's tongue takes away from the object. The sculptural process of licking and lathering subverts the notion of portraiture as a depiction of accurate likeness. From portrait to portrait, the features shift and dissolve.

Lick and Lather is not merely dependent upon being read in terms of a neoclassical historical moment but also within contemporary feminist and phenomenological discourses regarding the female body. These self-portraits would not have the same meanings if they were not created within a feminist trajectory of women artists and discourses. Those feminist discourses have developed along side

[79] Kenworthy-Browne notes: 'In 1929, twenty fine political busts by [prominent British portrait sculptor Joseph] Nollekens were sent to Christie's from their original London home. They were all notable, but less than half could be correctly identified.' Kentworthy-Browne, op. cit., p. 25.

and in some ways inspired critical theorising of race and sexual identity – particularly with respect to the effect of power on the subject. Although Antoni is Caucasian, by their colour the chocolate busts depict her as a person of colour. This effect alludes to a portrait bust tradition that is often overlooked in discussions of the genre: people of colour as occasional subjects.[80] As will be explored in chapter five, busts of people of colour, often created with the aid of life casts, served as ethnographic specimens. French artist Charles Cordier's portrait bust of *Saïd Aballah, of the Mayac Tribe, Kingdom of Darfur* (1848) (figure 25) is one of forty-nine ethnographic busts the artist exhibited in 1860. The tropes of the portrait bust, such as a neo-classical socle and Roman drapery, serve to idealize Saïd Aballah while bronze is utilized to indicate his race. Issues of race and colonialism have intruded on the genre of the portrait bust here. However, in the case of Antoni, notions of race are complicated rather than ingrained within the work. As Ewa Lajer-Burcharth has written, *Lick and Lather* offers 'a commentary on identity and identification as complex and ambiguous matters, at the time of intense debates on these issues.'[81] The chocolate busts can be interpreted as pointing to one aspect of Antoni's identity, the fact that her family was originally from Trinidad where she spent much of her childhood.[82] This fragment of past experience reasserts itself by disturbing concrete notions about race. As seen in figure three, when placed in two rows, the chocolate busts facing the soap ones, a confrontation is created that is not

[80] For a further discussion of portrait busts of black subjects, see Laure de Margerie et. al, *Facing the Other: Charles Cordier (1827-1905); Ethnographic Sculptor.* Trans. Leonara Ammon, Laurel Hirsch & Claire Palmieri, exh. cat. New York: Harry A. Abrams, 2004., Adrienne L. Childs. *The Black Exotic: Tradition and Ethnography in Nineteenth Century Orientalist Art.* PhD Dissertation. University of Maryland, 2005, and Charmaine Nelson. *Blacks in White Marble: Slavery and Identity in 19th Century Neoclassicism.* PhD Dissertation. University of Manchester, 2001.

[81] Ewa Lajer-Burcharth. op. cit., p. 56.

[82] Frances Borzello has written of *Lick and Lather* that 'The whole work is imbued with Christian references from the artist's Caribbean Catholic upbringing: light and dark, suggesting good and evil: devotional and self-lacerating rituals; transubstantiation.' Frances Borzello. *Seeing Ourselves: Women's Self Portraits.* New York: Harry N. Abrams Inc., 1998, p. 188.

simply between materials, licking and lathering and surface variations but is an opposition of race as well.

Since marble busts are unlikely to change if kept indoors, their features are preserved throughout time. This is not the case with *Lick and Lather* which employs materials that transform over time. Antoni states, 'I was aging myself in this process. I like this because one of the reasons to have a self-portrait is to immortalize yourself. This is called into question because my materials are ephemeral.'[83] Her use of impermanent materials demonstrates that her busts are not built to last, but to slowly self-destruct. As mentioned earlier, Antoni wants to draw attention to the fact that 'even sculpture has a life-span.'[84] The surface of one soap bust now located at the Hirschorn, has begun to yellow, bubble and flake, as if the bust has acquired some kind of skin disease (figure 26). Its partnered chocolate bust has faired better, although the surface colour has altered (figure 27). The whitening of the chocolate on the lighter areas reveals the aging of the material that has already begun.

The maintenance of chocolate can be difficult for conservators. According to Lynda Zycherman, conservator of sculpture at the MOMA in New York: 'As an organic material, chocolate is attractive to insect pests. Also, chocolate is a mixture and over time, with varying environmental conditions, parts of the mixture such as the fats or the sugars, may migrate out and appear on the surface as "bloom".'[85] Since there is no coating or shellac on the busts in *Lick and Lather*, they are highly

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[83] Quoted in Galloway, op cit., p. 32.
[84] Ibid.
[85] Personal interview with Lynda Zycherman, July 5, 2006. Antoni's *Gnaw* (1992) consists of two large cubes, one in chocolate and one in lard. Each block was chewed by the artist until she was exhausted. Zycherman comments about *Gnaw* which is located in the MOMA's permanent collection: 'The chocolate cube attracts human pests. While on view, a visitor pressed fingernails into the surface and marred it slightly. Antoni provided us with spare chocolate to do filling. There were also problems with the cube of lard. Visitors touched it, and then wiped their hands on other artworks nearby. The lard is remade at every showing and intentionally disintegrates on view.' Ibid. For a further discussion of *Gnaw*, see Dan Cameron. "Parts and Whole: Three Works by Janine Antoni." *Janine Antoni*. Dan Cameron, et. al. Kusnacht, Switzerland: Ink Tree, 2000, pp. 26-31.

susceptible to mould, heat fluctuations and insects, should such things occur within the gallery. American artist Claus Oldenburg's *Earthquake* (1969) is an excellent example of the devastation that insects can cause to a sculpture made of chocolate. The sculpture originally consisted of Hershey Almond Chocolate Bars covered in enamel paint and polyurethane resin. *Earthquake* was a model for a ride at Disneyland, where the chocolate bars would shift and open. It was first infested by cigarette beetles, which were controlled by freezing, and then it became overrun by varied carpet beetles which were fumigated.[86] Pitted with holes and rendered into an unidentifiable mass, Oldenburg's sculpture shows what could easily happen to Antoni's chocolate busts. As discussed earlier, although the heads in *L'Homme Double* have yet to be altered by time, they will change and eventually deteriorate because they are also materially delicate. Both artists contradict the memorialising function of the portrait bust by creating ephemeral sculptures.

The Multiplication of the Subject

As has been argued, *Lick and Lather* and *L'Homme Double* are historically contingent upon their invocations of a layered past, the use of impermanent materials and the contexts of their making. The trope of portrait bust is employed to undermine the belief that portraits can reveal the interiority of a unitary subject from the external representation of a face. This is also accomplished by the fact that these sculptures of heads are multiplied and placed within an installation context. The expansion of the category of sculpture to include installations was another recurring feature of art from the 1990s. As will be seen in chapter three, this expansion also entailed the inclusion of a variety of new media and medical technologies such as video projections, endoscopes and colonoscopes. The multiplication of the cast of her head allows Antoni to disfigure

[86] Wharton, op. cit., p. 166.

her sculptures to various degrees. As has been argued, in so doing, Antoni reconfigures and re- conceptualises notions of subjectivity. Borland is also engaged in disfiguration by contradicting the idea of an accurate likeness through multiplication of different Mengeles. Each sculptor has interpreted Mengele's appearance differently, through variations in facial structure and features, textures and truncation (figure 21). One of them standing alone would read as a memorial. The group can only function as denying such a reading. Since the busts are not about likeness *per se*, the installation is not about memorialising but rather about the viewer's memory. The reading of the work will change once the Holocaust is no longer a matter of living memory.

By placing their sculptures within an installation, Antoni and Borland continue the convention of portrait busts arranged in groups in public spheres.[87] Whether placed in a private home, institution or library, portrait sculptures were meant to convey an aura of wealth and prominence, not only on those represented but on the bust's owners as well. It was common to combine the individual bust of the patron with several busts of his prominent friends, political allies and noteworthy men throughout Western history.[88] The busts in the Long Room at Trinity College, Dublin, installed in the 1790s, illustrate a typical eighteenth century collection of acclaimed male figures.[89] They were originally situated along the top of book shelves in the library, as depicted in an engraving by James Malton from 1793

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[87] For an examination of the relationship between portrait busts and architecture, see Malcolm Baker, op. cit., 2000, ---. "The Making of Portrait Busts in the Mid-Eighteenth Century: Roubiliac, Scheemakers and Trinity College, Dublin." *Burlington Magazine*. Vol. 137, No. 113, Dec. 1995, pp.821-31, ---."A Sort of Corporate Company: Approaching the Portrait Bust in Its Setting." *Return to Life: A New Look at the Portrait Bust*. exh. cat. Penelope Curtis, et. al. Leeds: Henry Moore Institute, 2001, pp. 20-35.

[88] Baker argues that 'Given the importance of the contexts for such images, it is unlikely the patron, setting out to commission a bust, would not have imagined where it might be placed.' Baker, op. cit., 2001, p. 24, 34.

[89] The Long Room contained fourteen busts of ancient Greek and Roman figures; English and Irish historical figures, and contemporaries: Socrates, Plato, Aristotle, Homer, Demosthenes and Cicero; Shakespeare, Bacon, Milton, Newton, Locke and Boyle; Archbishop Usher and the 8th Earl of Pembroke. Baker, op. cit., 1995, p. 821

(figure 28). When the library was enlarged in 1858, they were moved to plinths on the floor but continued to face one another in two rows.[90] This positioning of portrait busts remained as a ghostly presence in the 1993 exhibition of *Lick and Lather* at the Sandra Gering Gallery in New York (figure 3).[91] As seen in figure 3, the fourteen sculptures were positioned in two rows creating a confrontation between one another. However, Antoni's installation also calls this equation into question. Dan Cameron comments: 'Evoking such a socio-cultural space of male prestige, these modes of installation highlighted the function of Antoni's busts as a critique of a specific aesthetic convention in service of a cultural articulation of subjectivity.'[92] By situating their sculptures within the anonymous white cube of the contemporary gallery, Antoni and Borland remove the busts from the architectural spaces in which they traditionally would have been placed. In relation to Antoni's busts, this removal parallels the potential loss of identity when busts are divorced from their original site. Rather than the pantheon of illustrious men in the Long Room, at stake for Borland and Antoni is the multiplication of a single subject with different faces. In *Lick and Lather*, there is a repetition within the subject rather than of the subject, revealing the impossibility of a singular, unitary self. The many busts of Mengele in *L'Homme Double* points back to the title in which doubling is presented as duplicitous. Just like in the survivor accounts, there is no one authentic Mengele in

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[90] Ibid.

[91] The busts were originally created for the Aperto in the 1993 Venice Biennale where they formed a circle with a void in the centre. They were first installed in two rows facing each other at a solo exhibition at the Sandra Gering Gallery in New York in the same year. n all the exhibitions, the sculptures are exhibited on round, cylindrical plinths, spaced approximately three and half feet apart. The placement of the busts in two rows was later reproduced for the Centre for Contemporary Arts, Glasgow in 1995 and the Hirschorn Museum in Washington, D.C. in 1999. Roberta Smith of the New York Times comments on the difference between the Venice and Gering Gallery installations: 'Arranged in parallel rows in a smaller space, the sculptures make a stronger impression than they did in a circle beneath the looming expanses of the former rope factory where Aperto is staged. (Among other things, their aromatic power is much increased.)' Roberta Smith. "Art in Review: Janine Antoni." *The New York Times*, 11 March 1994, p. C30.

[92] Cameron, op. cit., p. 56.

the busts. The multiplication of portraits in these installations both references and destabilises portrait bust conventions.

Quinn's Self: Upholding the Conventions of Portraiture

Marc Quinn's *Self* (1991) shares some elements found in the two installations discussed thus far. It is a sculpture of a head that uses an unusual material to engage the viewer (figures 5, 29, 30). *Self* demonstrates the most rudimentary definition of a portrait bust: a three-dimensional sculpture of a particular individual's head. However, the lack of historical contingency and Quinn's claim to universality demonstrate that not all sculptures of heads created in the 1990s enact a destabilising of the tradition of the portrait bust in order to question the idea of a fixed subjectivity. To create *Self*, Quinn filled a cast mould of his head with nine congealed pints of his blood extracted over a five-month period.[93] The blood head sculpture was then frozen. *Self* is placed in a see-through Perspex box that rests on a stainless steel refrigeration unit. The refrigeration unit keeps the head frozen and serves as a plinth. Unlike *Lick and Lather* and several busts in Borland's installation, *Self* does not overtly resemble neoclassical portrait busts. It has no socle and the use of materials, both the presence of real blood and the refrigeration unit, displace it firmly from this convention.

A red LED allows the viewer to read the temperature inside the box of *Self*. Condensation builds up on the Perspex box due to the refrigeration process and then evaporates, which makes *Self* look as if it is breathing. These elements and the use of blood as a sculptural material make viewers take note of this portrait bust. According to Chris Gray of the *Independent* newspaper, when it was first exhibited, *Self* induced

[93] Jane Rankin-Reid states, 'The artist's blood [was] extracted monthly at the surgery of Dr. Michael Gormley (brother of sculptor Antony). The blood mold is frozen in a custom-built hydroscopic refrigeration unit and fortified with anticoagulants and antibiotics to stabilize its life span.' Jane Rankin-Reid. "Bad Blood." *Art and Text*. January 1993, No. 44, p. 26.

fainting among some spectators.[94] Due to the condensation on the container, viewers must get close to the work. I have observed viewers at the Saatchi Gallery approach the work and just about press their noses up against the glass to get a closer look. They glance up to read the information on the wall behind the sculpture and recoil in disgust when they realise that it is made of blood. While the use of blood is utilised as a device to shock viewers, it does not undo notions of subjectivity in the same ways as the chocolate, soap and unfired clay in the installations discussed thus far.

Like Antoni, Quinn also relates his self-portraits to aging. He intends to make a new frozen blood head every five years. Since the original he has made similar sculptures in 1996 (figure 31) and 2001. *Self* is arguably historically dependent to the extent that it relies upon electrical and refrigeration technology for its survival. If the container that houses Quinn's head were left unplugged, the bust would melt and disappear. There was much made in 2002 in the British media that the fridge which contained *Self* had been unplugged during renovations by workmen at Charles Saatchi's house.[95] The sculpture was said to have melted into a pool of blood. This story has since been dismissed as an urban myth by Quinn.[96] *Self* remains intact due to the refrigeration system in which it is entombed and will continue to do so as long as that system remains functional. It could conceivably survive intact for a hundred years or more, unlike the busts in *L'Homme Double* and *Lick and Lather*. Its existence may be confined in the sense that it could not have been created before the twentieth century, but it has no necessary end date. It does not exist as a fragment of time.

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[94] Chris Gray. "Bloody Hell: A headache for Saatchi as prize work defrosts." *The Independent*. 4 June 2002, p. 5.
[95] Two examples included Gray, op. cit., p. 5 and Dalya Alberge. "Builders melt art into pool of blood." *The Times*. 4 June 2002. Reproduced in *Marc Quinn*. Artist Information File. The Henry Moore Institute, Leeds.
[96] Robert Mendick. "Solved: the baffling case of the bloody head, the artist and his live-in TV cook." *The Independent*. 7 June 2002. Reproduced in *Marc Quinn*. Artist Information File. The Henry Moore Institute, Leeds.

According to Quinn, *Self* was inspired by James De Ville's *Life Mask of William Blake* (1823) (figure 32).[97] De Ville was a professional cast maker whose Phrenological Museum in London was established in the 1830s. The museum contained approximately eighteen hundred casts of well regarded, famous men and infamous criminals. Quinn has acknowledged that *Self* was also inspired by Francis Bacon's *Study for Portrait II (after the Life Mask of William Blake)* from 1955 (figure 33).[98] Unlike the ways in which Borland and Antoni overtly reference previous eras in order to subvert them, the historical references in *Self* remain obscure to the viewer. While Quinn claims that he uses 'the weight of tradition to undermine itself', I would argue that in fact he utilises it to uphold the tradition of male self-portraits as described by Meskimmon: isolated, alienated and unique.[99] Dawn Ades argues that Bacon 'destroys appearance in order to remake a likeness.'[100] Unlike Bacon's painting, Quinn's sculpture does not challenge the idea of likeness in conjunction with portraiture. Rather than a break with the logic of resemblance, Quinn takes the idea of naturalistic portraiture to its utmost extreme by using his own blood to create his self-portrait. Here the interiority of the subject becomes the exterior. The title and the freezing of the bust implies an identity that is fixed in time. Quinn states: 'You literally become the sculpture as it is being made.'[101] Quinn's claim to universality is extremely problematic. He has said of his self-portraits that they represent everyone because he uses his own body in order, in his words, to 'ensure neutral subject matter.'[102] Quinn's

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[97] James Hall. "A Head of the Game." *The Guardian.* 24 Sept. 1993, p. Arts 7.
[98] Ibid.
[99] Meskimmon, op. cit., 1996, p. 24.
[100] Dawn Ades, et. al. *Francis Bacon.* London: Thames & Hudson, 1985, p. 9.
[101] Quoted in Marc Sanders. "Invasion of the Body Sculptures." *Dazed & Confused.* Issue 13, June 1995, p. 44. Quinn goes on to state, 'I mean these figures are not modelled in the sense of making clay sculptures. Rather I become a piece frozen in time, before moving on to another moment in life.' Ibid.
[102] Quoted in Lynn MacRitchie, "A Very Good Head for Figures." *The Guardian.* 8 July 1995. Reproduced at http://arts.guardian.co.uk. , Quinn created a work very similar to *Self* that also makes a claim for universality. He audaciously titles the sculpture *The Origin of the Species* (1993). A sculpture cast from his head, this time in coconut milk, remains frozen in a refrigeration unit.

sculptures, created from casts of his own body, are obviously male and cannot, if just for this reason alone, be considered universal.[103] His works render in sculpture terms the idea of "man" as a universal concept, in itself a high problematic concept since it takes maleness and masculinity to be absolute concepts. Despite the use of unusual material, *Self* does not challenge the ideals of portraiture to the same extent as *Lick and Lather* and *L'Homme Double.*[104] Unlike Antoni, Quinn employs the casting technique as a means of replicating likeness. He states, 'In a sense the life cast is the most photographic way of doing a portrait; it's the least interpretative, it's the blankest way.'[105] While Antoni multiplies images of her defaced self in order to collapse the connection between self-portraiture and uniqueness, Quinn reinforces this link. By using his own blood, he solidifies the bust's position as a unique object. The sculpture is isolated from the viewer, kept within its chamber. To create the sculpture Quinn undergoes an arduous process that reinforces the idea of the male artist as heroic. It is more about highlighting machismo than undoing self-portrait conventions. Quinn's says of the work, 'When the cast comes off you, it always remains as a record of that moment in time when you were the piece of sculpture.'[106] Like the sculpture itself, identity is in stasis.

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[103] James Hyman agrees that Quinn is creating a universal image, although he does acknowledges that is a gendered representation. Hyman argues that Quinn becomes a 'symbolic Everyman figure.' James Hyman. *Hurst, Fairhurst, Hume, Covent, Quinn.* exh. cat. London: Helly Nahmad Gallery, 1999, p. 31.

[104] Arguably, Quinn has used the portrait bust to enact a type of disfiguration that does not occur in *Self*. In 1989, he created several portrait busts, including *Marie Antoinette* and *Portrait of Paul Hitchman* that were initially sculpted out of bread with a mesh wire armature. A transformation occurs when the dough rises and it is then baked. With these bread portraits, whose shape and features change in the cooking process, Quinn gives up artistic license to the oven. The end product need not necessarily resemble the person portrayed. However, since they are ultimately cast in bronze thus removing the potential from the deterioration that is part and parcel of Antoni's and Borland's installations.

[105] Quoted in Christoph Grunenberg, et. al. *Marc Quinn: Tate Liverpool.* exh. cat. Liverpool: Tate Liverpool, 2002, n.p.

[106] Quoted in Sanders, op. cit., p. 44.

The Head as a Fragment

Unlike in previous eras when the bust stood in for the whole body and an unitary individual, *Lick and Lather* and *L'Homme Double* point to the inherent fragmentation of the genre by situating the head as a fragment, an independent entity in its own right. I have argued that artistic traditions are reconsidered and reformed in both works. Frederic Jameson identifies how contemporary art calls upon artistic tropes from previous eras as pastiche: 'the wearing of a stylistic mask.'[107] Jameson views postmodernism as engaged in an emptying out of history, 'the disappearance of a sense of history' in culture, a 'perpetual present' in which the memory of tradition is gone.[108] I would argue that the two installations under discussion here are doing just the opposite through direct re-examinations of historical layers. The head is presented as fragment to access specific historical moments. While Jameson speaks of re-iterations of the past in art and film as nostalgic,[109] neither Borland nor Antoni reference the past in a nostalgic fashion. Rather they problematise the assumptions about race, subjectivity and gender found in the historical moments under discussion.

Both *Lick and Lather* and *L'Homme Double* draw attention to the belief that all portraits must demonstrate an accurate likeness as a false one. The notion of an enduring, coherent self is undone both metaphorically and physically. The idea that portraits can necessarily reveal the character and interiority of a unitary subject from the external representation of a face is rendered problematic. Instead of reinforcing the unique, heroic individual (read male), Antoni's portrait busts speak of the multiplicities of the self where rigid concepts about identity are deconstructed. *Lick*

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[107] Frederic Jameson. "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture*. Hal Foster, ed. New York: The New Press, 1998, p.131.
[108] Christopher Butler. *Postmodernism: A Very Short Introduction*. Oxford: Oxford University Press, 2002, p. 110.
[109] Jamèson, op. cit., p. 134.

and Lather exists within the history of twentieth century female self-portraitists who, as Meskimmon states, 'made visible complex, multi-layered, fragmented and diverse subjectivities.'[110] The subjectivity presented in *Lick and Lather* is historically, spatially, sexually and socially contingent. The subject of the portrait bust is no longer represented as a unitary identity. Thus the installation stands in sharp contrast to the idea of the universal "I" posited by eighteenth and nineteenth century portrait busts. The self represented here is neither fixed, essential nor cohesive. Through Antoni's performative interactions with her self-portraits, she depicts identity formation as being continuously in flux. A complex dialogue is created between the construction of identities and their erasure. By questioning the conventions of the portrait bust, the genre itself is subjected to a process of fragmentation. The questioning of identity and portraiture in *L'Homme Double* leads to a fragmentary image of Mengele. The head is employed to call up fragments of a disturbing past. Allusions to violence and mortality reinforce the reading of the heads of Mengele as fragments. One also becomes aware of the fragmentation of memory through the inclusion of survivor accounts. In *Lick and Lather*, the self is positioned as fragmentary through the multiplication of the self-portraits, the use of materials and the evocation of the senses. Identity is not static but is presented as continually shifting. As a result the viewer perceives each self-portrait bust as a fragment of Antoni.

As will be seen in the following chapters, by concentrating on body parts, sculptures draw the viewer's attention away from the whole body in order to focus on the fragment. In this chapter, it has been argued that the head is also positioned as a fragment. Quinn neither disfigures nor refigures portraiture; rather he upholds the

[110] Meskimmon, op. cit., 1996, p. xvii.

idea of likeness. In addition, his work is open to the reading that it represents not just the head but the whole body given that the blood would have come from throughout the circulatory system. In contrast, by creating decentred subjects, Borland and Antoni propose concepts of the self that are based on the instability of identity. The survivor narratives contain fragments of memory that play a part in the development of a contradictory portrait. Borland questions the link between identity and appearance by having produced a multiple, unfixed image of Mengele. This questioning creates an encounter between viewer and object that is particularly disquieting. Through the use of impermanent materials, the manipulation of historical associations and the creation of complex encounters between viewers and sculptures, the assumption that the portrait bust can only be a permanent memorial to a knowable individual is undone.

2 Sarah Lucas's Cast Body Parts: The Aggressive Gesture and Female Masculinity

The placement of sculptures within installation contexts marked a significant shift in sculptural practice during the 1980s and 1990s. As seen in the previous chapter, installations were not created in opposition to the category of sculpture but the two were reworked in unison. This chapter analyses the prevalent use of casting as another means through which sculpture is reconfigured. As will be discussed, casting continues to be criticized as an inartistic, merely imitative sculptural technique. However, the plenitude of sculptures cast from the body during this period demonstrates that casting had become not only an accepted way of working but also served to examine specific issues such as gender, sexuality and embodiment. Artists endeavoured to make works produced through casting that were recognisable as art, though they did so in markedly different ways. A brief consideration of two British artists' cast works will demonstrate how this is the case.

In an interview with E.H. Gombrich, Antony Gormley claims that his sculptures are of whole bodies because they depict both 'a universal body' and 'a particular body' in opposition to what he refers to as 'the current orthodoxy of the body in pieces, or the body as a battleground.'[1] Gormley is best known for his sculptures of full figures which he began in the early 1980s. They are cast from his body and fabricated out of lead, fibreglass, plaster and air. As seen in *Edge* (1985) and *Standing Ground* (1986-87) (figure 34),these sculptures are often situated within a landscape or in an unusual position within the gallery space. What is noteworthy is that the 'particular body', Gormley's body, is depicted inside the sculpture where it cannot be seen, while the exterior lead shell reads as an anonymous, cartoonish Everyman figure. Like Marc Quinn's bloodletting, the creation of Gormley's

[1] Quoted in John Hutchinson, et. al. *Antony Gormley*. London: Phaidon, 2000, p. 20.

sculptures involves a decidedly gruelling, one could even argue macho, process in which his entire body is covered in plaster bandages. The lines are drawn on the plaster that covers Gormley's body to indicate where it will be cut into pieces (figure 35). The cast is, in a sense, used as a mould but not in the conventional sense. Rather than creating a sculpture by filling in the detailed interior of the cast which captures the skin's surface, the exterior surface of the plaster bandage itself is utilised to create the final sculpture. In sculptures such as *Edge* and *Standing Ground*, the plaster cast remains as an armature of sorts, placed underneath the lead exterior which is added after the cast is taken off Gormley's body. Thus the sculpture is made out of the cast itself, and what the viewer sees is a shell encasing the cast. The lines drawn on the plaster, as seen in figure 35, are retained on the final sculptures.

It is significant that air is listed as a material since it is the air inside the sculpture that is Gormley's precise body volume. Gormley's decision to list air in this way suggests that his sculptures are to be read as a metaphor for human interaction: we know each other only as generic shells while our true nature within is unknowable and ephemeral. Like Quinn's claim for universality mentioned in the previous chapter, Gormley's claim of representing a *universal body* is equally problematic. Unlike Janine Antoni's *Lick and Lather*, Christine Borland's *L'Homme Double* and, to a lesser extent, Quinn's *Self*, Gormley's sculptures are not positioned in relation to specific artistic or historical moments. He states, 'My work is to make a place free from knowledge, free from history, free from nationality, to be experienced freely.'[2] To describe his sculptures in this way is to position them within a modernist aesthetic, one often associated with abstraction. However, for Gormley this co-option play itself out within figuration.

[2] Ibid; p. 118.

Rachel Whiteread's sculptures are another well known example of the use of casting during this period. She casts architectural spaces and objects rather than bodies. Instead of the conventional approach of taking the cast of the outside of something to use as a mould, she treats the architectural space itself as the mould, and casts the inside of spaces. In *Ghost* (1990) (figure 36), Whiteread cast the interior of a parlour in a late Victorian, abandoned row house at 486 Archway Road, North London. Using five inch deep plaster moulds, she divided the space into units. The casts were then removed from the walls and reassembled to recreate the room as a negative space.[3] Whiteread's *Untitled (Library)* (1999) is made up of casts of two library bookshelves (figure 37). The coloured spines of the books have bled into the dental alginate from which they were cast. Both sculpture are two examples of how Whiteread turns ordinary objects and rooms into moulds of negative spaces.

Gormley's and Whiteread's are indicative of one direction of working with casting during this period, the use of the cast as the sculpture itself.[4] In this regard, they may be seen as building on the work of American artist George Segal who worked predominantly by casting with plaster bandages and using the cast as the final work.[5] The artists examined in the thesis follow a different method: the employment of the body cast as a mould from which the sculpture emerges.[6]

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[3] For a further discussion of Whiteread, see Briony Fer. *On Abstract Art*. New Haven & London: Yale University Press, 1997, pp. 162-168 and Trevor Fairbrother. "Whiteread's Ghost." *Parkett*. No. 42, 1994, p. 90-93.

[4] Arguably though, they do so in what may be seen as opposite ways. Gormley uses the cast to capture in air that which is normally solid, while Whiteread uses the cast to capture in solid that which is normally air.

[5] While George Segal is most known for his sculptures made from the plaster bandages used to create a cast of the body, his *Girl in the Robe* series discussed in this chapter uses the cast as a mould.

[6] Other examples of artists who utilise this method to create sculptures from cast moulds of the body include Katharina Fritsch, Heri Dono, Javier Perez, Gilles Barbier, Charles Ray, Ron Cooper, David Shapiro, Siobhán Hapaska, Gavin Turk, Jordan Baseman, Don Brown and Robert Gober whose sculptures will be analysed in the following chapter. Unusually, both Kiki Smith and Bruce Nauman use casts as both the work itself and as a mould. For more on these artists, see Georges Didi-Huberman. *L'Empreinte*. exh. cat. Paris: Musée National d'Art Moderne, 1997, Stephen Feeke, et. al. *Second Skin: Historical Life Casting and Contemporary Sculpture*. exh. cat. Leeds: Henry Moore Institute, 2002, Mathieu Kessler. *Les Antinomies de L'Art Contemporain: L'influence de l'évolution*

Paradoxically, while using casting in this way is a more traditional sculptural approach[7] than that taken by Gormley and Whiteread, the works become distanced from this tradition in art through the use of materials, subject matter and installation contexts. The thesis explores, in part, how these elements increase the possibilities for engaged interactions between viewer and object. In so doing, the artists under discussion here push the boundaries of what sculptures created from cast moulds can accomplish artistically, particularly with sculptures of body parts.

As seen in the previous chapter, casting from alginate moulds produces one effect of conventional portraiture: an accurate likeness. For instance, each bust in Janine Antoni's *Lick and Lather* emanates from one alginate cast of her head. However, in the case of Antoni's work the indexical image is transformed through the wide degree of variations enacted on the chocolate and soap self- portrait busts. As I have argued, assumptions about portraiture are deconstructed in Antoni's installation. This deconstruction is due, in part, to the sculptures being originally cast from the body and then carved with the artist's tongue, hands and, in the case of the soap busts, her entire body. The defacement of her appearance also contradicts the function of casting itself since her carving methods negate the reproduction of a detailed image of the surface of the body. In his sculptures, Gormley also negates the details of his appearance to the viewer.[8] However, Gormley does so in order to

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des techniques d'impression et de graphisme sur le langage de l'art contemporain. Paris: Presse Universitaires de France, 1999 and Christine Macel. "L'artiste comme icône." *À fleur de peau. Le moulage sur nature au XIXe siècle.* Édouard, Papet et. al. Paris: Reunion des Musées Nationaux, 2001, pp. 122-127. A particularly notorious example of this method of casting occurred in 1997 when Antony-Noel Kelly was arrested, and later convicted, of stealing human body parts from the Royal College of Surgeons to create sculptures. Kelly's sculptures depict the heads, shoulders and arms of two figures sprayed with silver and gold paint. Kelly states that 'his aim was to challenge notions that health and life are the prerequisites of beauty.' Quoted in John A. Walker. *Art & Outrage: Provocation, Controversy and the Visual Arts*. London: Pluto Press, 1999, p. 221. John A. Walker notes that the Kelly case raised the issue of 'the legitimacy of casting as an artistic technique.' Ibid, p. 224.

[7] See Didi-Huberman, op. cit., Feeke, op. cit and Édouard, Papet et. al. *À fleur de peau. Le moulage sur nature au XIXe siècle.* Paris: Reunion des Musées Nationaux, 2001.

[8] Though the air sculpture inside would, if viewable, duplicate Gormley's features.

evoke universality. This is significantly different from Antoni's project which complicates, rather than concretises, notions of subjectivity. By contrast, Marc Quinn speaks of casting as means of capturing an accurate image of the self. Nonetheless, the cast of Quinn's head is transformed by the freezing process and the use of blood as a sculptural material. The works I have chosen are key examples of how sculptures and, as will be analysed in the following chapter, videos of body parts serve to question fixed notions of gender, race and sexuality. In so doing, they complicate identity by positioning the self as multifaceted and in flux rather than holistic and unchanging.

This chapter focuses upon British artist Sarah Lucas's sculptures created from casts of her own body. These sculptures and, to a lesser extent her photographs, are presented as another case study that interrogates not only the use of casting but also gender roles and the conventions of portraiture. As with Quinn's and Antoni's self-portraits, the use of materials and viewer interactions remain important considerations. However, casting plays an even more central role in both the appearance and meanings of Lucas's sculptures examined here. Like the artists mentioned above, Lucas reworks the sculptural idiom through casting. However, in Lucas's sculptures of body parts (arms, hands, legs, mouth and middle finger) it is the use of aggressive poses that disturbs the tradition of casting in sculptural practice. As will be argued, Lucas utilises the sculptural technique of casting to interrogate fixed notions of gender and as means of exploring the phenomenological concept of the "lived body". I am particularly interested in Lucas's cast sculptures because the technique of casting from her own body has not been examined as a significant constituent in the construction of their meanings. In the only published monograph on Lucas to date, art critic Matthew Collings argues that the subject of Lucas's cast

works is not her body but the gesture depicted.[9] I will argue here that the gesture does stand at the forefront of meaning. However, I strongly disagree with Collings's assertion that the use of casting from the artist's own body is not a crucial locus of meaning. As will be argued, suppositions about gender are complicated through Lucas's positioning of her own body, a female body, as an instrument of aggression. The notion of female masculinity, a term coined by Judith Halberstam, will be employed to examine how Lucas's sculptures of aggressive gestures play with gender codes.

Get Hold of This: Casting the Aggressive Gesture

The use of dental alginate as a casting material for a sculpture of a head usually results in separate casts of the back and front of the head that need to be joined together. However, the lines created by joining the two casts together are not apparent in *Lick and Lather* or *Self.* For Lucas, the retention of the casting lines is an integral part of several of her sculptures. In *Get Hold of This* (1994-95) (figure 38), a pair of arms are frozen in the moment when a lewd gesture takes form. In this sculpture, Lucas has made no attempt to smooth or reduce the casting lines. Unlike Gormley, whose casting lines are usually worked over in lead to be neat and geometric,[10] Lucas's lines stand out in sharp, well-defined, yet rough ridges. While the viewer may not read the lines as remnants of the casting process in Gormley's sculptures, as will be examined, Lucas's works command the reading that they are moulds taken from casts of her body.

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[9] Matthew Collings. *Sarah Lucas*. London: Tate Publishing, 2002, p. 55.

[10] This is the case with the majority of Gormley's figures however there are some exceptions such as *Holding onto the Future* (1987-88), *Testing a World View* (1993) and *Critical Mass* (1995). In these three works, made of cast iron rather than lead, the casting lines remain as rougher, raised edges. Unlike his lead sculptures, the cast iron lines are primarily vertical rather than a combination of horizontal and vertical.

When exhibited at London's Tate Modern in 2002, the off-white plaster version of Lucas's arms beckoned the viewer to cross the gallery space and examine the sculpture more closely. Both fists are clenched stiffly while the right arm is thrust upwards in a gesture that basically signals the viewer to "fuck off." The obvious ridges along the sides of the arms and the skin-like quality of the surface of the life-sized sculpture indicate that it was cast directly from the body. Indeed, from a cast of her own arms, Lucas made three versions: one in plaster, one in concrete (figure 39), and a series of eight in plastic in various bright colours (figure 40).[11] What is most striking about *Get Hold of This* is Lucas's choice to depict her arms engaged in such a confrontational act. The combative nature of the gesture becomes embodied within the tensed muscles, the clenched fists and the bent back wrist of the upright arm. An oppositional relationship is created between the viewer, who is figuratively being told to 'fuck off,' and the work, that stalwartly holds its antagonistic position. Viewers are affronted by the forcefulness of the vulgar gesture. Or they might laugh in recognition of the audacious humour of the piece. Either way, Lucas challenges the viewer to react. The use of this gesture, a well known insult, is brazen and yet comical.

Casting artists' hands as mythic sculptural constructions is ridiculed in *Get Hold of This*. During the nineteenth and early twentieth century, casts of hands, particularly those of artists, gained a sculptural legitimacy that was often denied casts of body parts.[12] Paul Cruet's *Moulage sur nature de la main droite d'Auguste Rodin,*

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[11] The plaster and concrete editions of Lucas's arm sculptures are placed on white plinths. The plastic series are placed on cardboard boxes that bear the labels of their contents. The boxes, situated directly on the floor, are of various sizes and heights. Some of these labels include brand names such as *Delsey*, *Tide*, *Bankers Box*, *Kellogg's Low-Fat Granola*, and *Deer Park*. The use of bright primary colours are similar to those found in pop art and the use of the boxes makes one think of Andy Warhol's *Brillo Box*, 1964. However, these are ready-mades, whereas as Warhol's box was fabricated out of wood and silk screened.

[12] Édouard Papet notes that during this era, casts of hands, particularly right hands, became a popular fragmentary emblem of personality for artists and high society types. Édouard Papet, op. cit., p. 26.

tenant un torse de femme (1917) and Reinhold Begas's *Moulage sur nature de la main droite d'Adolph Menzel* (1877) (figure 41) are but two examples in which the artist's hand is positioned as emblematic of creativity. Holding the small sculpted female torso, the cast of Rodin's hand is symbolic of his profession as a sculptor. Rodin is also positioned as creator given that the cast references his *Hand of God* (1896) (figure 42) in which a hand holds male and female figures. German realist painter Adolph Menzel's hand is cast gripping a paintbrush poised as if to put paint to canvas. In both works, casts of hands are employed metonymically. The same can be said of casts of women's hands during this period, such as Adolphe Victor Geoffroy-Dechaume's *Moulage sur nature d'une main droite de femme* (c. 1840) and *Moulage sur nature d'une main gauche d'adulte tenant une main droite de nourrison* (1836) (figure 43). In the former, the hand rests daintily and submissively with its slim fingers slightly parted. In the latter, a woman's hand holds gently onto a very small child's hand. In contrast to casts of male artists's hands depicted as actively engaged in creative endeavours, these female hands are metonymic of perceived aspects of gendered personality traits; passivity, delicateness and nurturing qualities. Lucas's *Get Hold of This* stands in sharp contrast to these conventions. The cast of her hands does not uphold gender stereotypes nor do they glorify the artist as creator. In all three versions, the casting line across the knuckles draws further attention to the hostile, raised and clenched fist. The confrontational interaction between viewer and body cast situates Lucas's sculptures in an atypical position in regards to the use of casting in sculptural practice. In the plaster and cement versions of *Get Hold of*

In the late nineteenth century, the use of casting within sculptural practice occupied a much debated position. For instance, Auguste Rodin was accused of not carving his sculptures but making casts of actual bodies. For a further discussion of casting in nineteenth century art, see Papet, op. cit. and Didi-Huberman, op. cit. Prior to the twentieth century, plaster casts of body parts were typically used solely as standard teaching devices, and were not considered works of art. Petherbridge states that plaster casts were usually used by art students to improve their drawing skills. Deanna Petherbridge and Ludmilla Jordanova. *The Quick and the Dead: Artists and Anatomy*. exh. cat. London: The South Bank Centre, 1997, p. 69.

This (figures 38 and 39), the rough surface quality of the sculpture, its obvious seams, bumps and pits (where the plaster or cement did not fill in or adhere to the cast mould), further emphases the moment that the aggressive pose was cast. As will be seen, the sculptural technique of casting is

You Know What: Challenging The Trope of Women as Sexual Objects

Lucas takes on traditions of casting from the body from another humorous, yet aggressive stance in *You Know What* (1998) (figure 44). This white plaster sculpture depicts a pair of open female legs from which a half smoked, stubbed out cigarette emerges from the vulva.[13] The title puts forth an assumption that the viewer necessarily understands the sculpture's meaning. Despite the title's suggestion that we *know* what it is, it is unclear what viewers are supposed to *know* exactly. In fact, the title doesn't lend another layer to the work but is merely gratuitous. The sculpture creates a parallel between the vagina and the mouth, suggesting the *vagina dentata*. Images from pornographic stage shows of women who can smoke with their genitals are also brought to mind. The cigarette can be interpreted as a phallic symbol of masculinity or as a reference to castration. Like *Get Hold of This*, the casting lines are retained in the ridges along the sides of the legs. In addition, grey areas indicate where parts of the original mould remain on the piece. The positioning of Lucas's legs, sitting on a table with one leg hanging off the side while the other's foot is placed on the table and the knee is bent, is an empowered and self-assured stance. The open legs are positioned in an aggressive pose, but it is also a relaxed one. The nonchalant pose adds to the comic quality of the work. It invites the viewer to look at the cigarette and share in the joke. However, the sculpture also

[13] Victoria Combalía writes of this piece: 'She made a model of her body with a cigarette end sticking out of the vagina, thus associating smoking with death and sex through the old ideas of the peril of pleasure and the fleetingness of life.' Victoria Combalia. *Sarah Lucas: autoetrats i mes sexes*. exh. cat: Barcelona: Centre Cultural Tecla Sala, 2001, p. 69.

suggests the cigarette, if it were allowed to burn, as evocative of torture and pain. The questioning of the meaning evoked by both title and work, what the viewer is supposed to *know*, distances her or him from experiencing the body part as solely a sexualized object. Rather the sculpture is unsettling, eliciting a queasy, anxious feeling in the viewer that she or he can't quite rationally explain. *You Know What* is a puzzle that the viewer must negotiate.

Lucas utilises casts of her own body as acts of defiance against a tradition within the canon of modern sculpture that reduces women's bodies to their supposedly essential, sexual parts, rendering them into passive, erotic objects. *Get Hold of This* undermines this convention by casting a woman's arms in a forcefully aggressive gesture. The pose and the inclusion of the cigarette in *You Know What* brashly mocks sculptures of women's body parts created by male artists. One such example is a series of three-dimensional reliefs of a fragmented body constructed from white plaster casts by George Segal.[14] In his 1974 *Girl in Robe I-VI* series, a woman's body is shown from shoulders to upper thighs in tableaux created from white plaster (figure 45). The *girl* is positioned in a type of striptease, never fully disrobing but nonetheless revealing virtually all. She wears a robe that is adjusted in each pose to reveal, to various degrees, her breasts, torso, stomach, thighs and pubis. Her hands draw attention to specific parts of her body. For instance, in *Girl in Robe I*, the left hand rests against a thigh while the right pulls open the robe to reveal a breast and the pubic area. The right hand lies across the subject's lap in *Girl in Robe II*, a pose that covers her pubis but also appears as an invitation, given that the palm faces upwards. In *Girl in Robe III*, the right hand clenches the robe to hold it open

[14] To create these fragments, Segal uses inner casting in which he takes an imprint in plaster from the plaster bandage that he has made the original cast from. In his other works, he uses this plaster bandage as the work itself. With this technique of inner casting he is able to get more details from the body itself. However, these works do continue to have a combination of smooth and rough surfaces.

while the left hand lifts up one breast. In the last pose in the series, *Girl in Robe VI*, the left hand hovers over the pubic area creating a shadow while the right hand reaches across the body to pull the robe off the shoulder. The obvious erotic connotations in these sculptures were intentional. According to Segal, 'The fragments must have begun from some kind of erotic or sensual impulse, to define bits of lips, fingers, breasts, folds of flesh, intricate lines...and try to catch that piece of gesture that moves me.'[15] Created concurrently with a burgeoning feminist movement, Segal's sculptures of a fragmented woman's body seem more of a throw back to nineteenth and earlier twentieth century sculptures of women's bodies in which "feminine sensuality" is established by emphasising sexed body parts such as breasts.[16] Revering Segal's sculptures of fragmented bodies as 'authentically classical', Phyllis Tuchman equates them with Rodin and Aristide Maillol.[17] Certainly Rodin's *Iris, Messenger of God* (1890-91) (figure 46) and Maillol's *Torso of the Monument to Blanqui (Chained Action)* (1905-1906) (figure 47) do immediately come to mind when viewing Segal's works. Like many headless, half-legged modernist female torsos,[18] the body is fragmented in the *Girl in Robe* series in such a way as to emphasize her sexual allure: merely a beautiful body to be admired. Segal reclaims a figurative sculptural tradition that had been repressed in favour of modernist abstraction. However, this type of figuration functions very differently from sculptures of body parts created during the 1980s and 1990s examined in this

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[15] Quoted in Phyllis Tuchman. *George Segal*. New York: Abbeville Press, 1983, p. 71.

[16] For instance, the parts of the body and poses in Segal's sculptures such as *Nude Turning,* (1974), *Girl Holding her Left Arm* (1973), *Girl Entering a Doorway* (1974) and *Lying Woman: Floor Piece* (1975) are virtually identical to Geoffroy-Dechaume's works including *Moulage sur nature d'un corps de femme, partiel, allonge sur la cote gauche* and *Moulages sur nature de corps feminins* (c. 1840-1845).

[17] Tuchman, op. cit., p. 72.

[18] Antoine Bourdelle's *Torso of the Figure Called Fruit* (1911), Henri Gaudier-Brzeska's *Torso of a Woman* (1913), Gaston Lachaise's *Torso* (1930), and Richard A. Miller's *Torso* (1966) are but a few examples of this type of sculpture. For a discussion of these works, see Albert E. Elsen. *The Partial Figure in Modern Sculpture from Rodin to 1969*. exh. cat. Baltimore: The Baltimore Museum of Modern Art, 1970.

thesis. Rather than utilising figuration as a means of essentialising sexual difference, these later sculptures interrogate fixed notions of race, gender and sexuality.

In juxtaposing Segal's sculptures with Lucas's casts of her own body, a less reverential and more critical approach to Segal, than that proposed by Tuchman, can be elucidated. By placing a cigarette between her legs in *You Know What*, Lucas satirizes works by male artists like Segal. Perhaps it not only viewers who are being told to "fuck off" with *Get Hold of This*. The tradition of voyeuristic sculptures of the supposedly most important parts of women's bodies, those that define sexual difference, is undermined. Rather than capturing "a gesture" of invitation, such as a woman opening her robe to expose her breasts, Lucas employs the body cast "to gesture". A gesture is understood because of the convention to which it is subject. Otherwise it is nothing more than an arrangement of body parts with no particular meaning. Gesturing, in contrast, is a process of arranging the body. It may or may not engage a conventional understanding, and in that sense can be unmediated by the social context, or indeed may subvert it. Through this gesturing, the female body is positioned as a defiant, active subject rather than simply being an eroticized object.

While Lucas has not directly referenced artists such as Segal, Rodin, and Maillol, she has derisively recreated images of women created by other male artists. Lucas's sculptures draw attention to, as Patricia Meyer Spacks puts it, 'the prevailing tendency to perceive women as a collection of sexual parts.'[19] For instance, *Two Fried Eggs and a Kebab* (1992) (figure 48) replicates Magritte's *The Rape* (1934) (figure 49), a painting of a female torso as a face. In her sculpture, Lucas uses eggs for breasts and a kebab as a vulva. Lucas's *Woman in a Tub* (2000) reduces the porcelain woman in Jeff Koon's 1989 sculpture of the same title (figure 50) into two

[19] Patricia Meyer Spacks. "Self as Subject: Female Language." *In/Sights: Self Portraits by Women.* Joyce Tenneson Cohen, ed. London: Gordon Fraser, 1979, p.110.

fried eggs and a pair of stockings pinned to a clothes hanger. As *Two Fried Eggs and a Kebab* and *Woman in a Tub* demonstrate, not all of her sculptures of body parts are made from direct casts of the body. For Lucas, there is no relevant difference between these modes of making: 'I'll use anything I can...The ideas and the materials all have to come together in a good relationship.'[20] However, for the viewer, I would argue that the difference between cast and non-cast images of the body is substantial. The casting method captures and obviously depicts the aggressive gestures of the body. The inclusion of the cigarette and table in *You Know What* places the cast within the lived environment of the viewer. Yet the cast is distinctive in relation to these ready-made objects. The sharply raised casting lines, the surface variations on the plaster and the inclusion of extra plaster to mimic pubic hair and labia make it obvious that this is a fabricated sculpture rather than a found object. Viewer interaction is enhanced, since the casts are necessarily life-size and from the body. Through the process of casting, the body itself, Lucas's own body, becomes a ready-made object. The retention of the frayed edges of the casting lines adds a rawness to the work. The lines point to the moment of making, to a body encapsulated in plaster which was then torn from it.

Figleaf in the Ointment: Parodying Duchamp's Female Figleaf

Although critics have made cursory references linking Lucas's works to male artists such as Bruce Nauman, Magritte, Marcel Duchamp, Koons, and Joseph Beuys, a detailed comparison is never explored.[21] Since I am focusing here on Lucas's cast sculptures, consider more closely her *Figleaf in the Ointment* (1991)

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[20] Quoted in Jan Van Adrichem. "Where Does It All End? Sarah Lucas Interviewed." *Parkett*. No. 45, 1995, p. 87.

21 For brief references to Lucas in relation to other artists, see Combalía, op. cit., Elbrig De Groot and Karel Schampers, eds. *Sarah Lucas*. exh. cat. Rotterdam: Museum Boymans-van Beuninger Rotterdam, 1996, Collings, op. cit., Sarah Kent. *Shark Infested Waters*, London: Saatchi Gallery, 1994, David Hopkins, "Women Behaving Badly." *Art Monthly*. No. 236, May 2000, pp. 1-5, and Fran Lloyd. "Bad Girls in bed with Madonna?" *Contemporary Art*. Vol. 3, No. 1. Winter 1995-96, pp. 39-42.

(figure 51) in light of Duchamp's *Female Figleaf* (1950) (figure 52). *Figleaf in the Ointment* is a life-size sculpture created from casts of the artist's armpits. Both plaster and wax versions of the sculpture consist of two oval pieces embedded with small patches of brown, curly, short hairs. The hairs suggest that the sculpture was constructed from casts of the body, replete with body hair painfully torn away during the casting process. Due to the positioning of hair on the outside of the curved slabs, rather than on the inside, it is apparent that the sculpture is a negative of the original cast. The hairs have been laboriously and individually inserted into the plaster or wax to replicate patches of armpit hair. Nonetheless, the tufts of real hair remain as traces of the body from which the casts derives. The hairs stubbornly assert their presence, a firm acknowledgment of the reality of the female body. The title suggests that Lucas means to be problematical, like the proverbial "fly in the ointment."

The version of *Female Figleaf* exhibited at Tate Modern, like many of Duchamp's lost or destroyed works, was recast in 1961.[22] When looking at the bronze sculpture, it is unclear whether it is of a pair of buttocks or the space between a woman's legs. Writers, catalogue descriptions and museum displays have referred to *Female Figleaf* as a cast. However, there has been much speculation about whether the sculpture was actually derived from a cast of an actual female body. Georges Didi-Huberman writes that Man Ray claimed that Duchamp's sculpture was created from a cast of a woman's body, an imprint of a prostitute's vulva whom he

[22] For a discussion of the remaking of Duchamp's ready-made and cast works, see Helen Molesworth, "Duchamp: By Hand, Even." *Part Object/Part Sculpture.* exh. cat. Helen Molesworth, et. al. The Pennsylvania State University Press: Wexner Center for the Arts, 2005 , pp. 178-201. *Female Figleaf* has been exhibited as one part in a trio of works including *Wedge of Chastity* (1954) and *Objet-Dard* (1951). A phallic object, *Objet-Dard* is constructed out of plaster and encrusted lead. The title is a pun that describes the piece as a phallic object and an art object. *Wedge of Chastity* consists of pink dental plastic and painted plaster. By taking the two materials apart, an imprint of a vagina is revealed. For an image of this separation of materials and a discussion of both sculptures, see Molesworth, op. cit.

and Duchamp had shaved.[23] In 1966, British artist Richard Hamilton cast doubt on the work being cast from the body. Hamilton argues that although *Female Figleaf* appears to have been modelled from a woman's genitals, it was in actuality sculpted by Duchamp.[24] In this vein, Francis Nauman claims that it was cast from a section of another sculpture: the female figure in Duchamp's 1946-1966 *Etant Donnés* installation.[25] This view is supported by Helen Molesworth who argues that *Female Figleaf* is 'cast from the figure's particularly mysterious genitals – which are not quite there, lacking in both pubic hair and proper placement.'[26] This provenance complicates the sculpture's supposed function as a trace of embodiment through casting while it explains the ambiguous form of the work.[27] In sculptural terms, the fig leaf was placed over the pubic region in order to cover up supposed "indecency". In *Female Fig Leaf*, Duchamp complicates the tradition of the fig leaf by revealing the female pubic area rather than concealing it, albeit what he is likely revealing is the unusual pubic area of one of his sculptures.[28]

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[23] Didi-Huberman, op. cit., p. 201.

[24] Ibid. Collings agrees that *Female Fig Leaf*, is 'a hand sculpted object made to resemble a cast.' Collings, op. cit., p. 44.

[25] Cited in Didi Huberman, op. cit., p. 214. In this installation, also known as *Untitled. Given: 1. The Waterfall 2. The Illuminating Gas*, the viewer approaches an old wooden door surrounded by a brick arch, and looks into two peepholes at eye-level. Peering through the holes, one sees a fragmented female figure; only her torso, one arm, an upper thigh and another leg, cut off at the knee, are visible. The torso lies lifeless in a mass of twigs and leaves. A painting depicting trees and a waterfall serves as the background. The torso's hand holds up a gas lantern. A spotlight on the figure illuminates her vulva. Amelia Jones writes that the vulva is the focal point of the installation: 'All the meticulously designed elements of *Etant Donnés* – the two viewing holes, the lighting (carefully engineered to spotlight the vulva), the dead black space between the door and the scene – work to seize the eyes of the voyeur and lead them without delay to this focal point:...the vulva.' Amelia Jones. *Postmodernism .and the Engendering of Marcel Duchamp*. Cambridge: Cambridge University Press, 1994, p.210

[26] Molesworth, op. cit., p. 189. Molesworth writes: 'the interplay between the rough and smooth surfaces lends it [*Female Figleaf*] a palpable tactility...[a] haptic nature.' The notion of the haptic, in which vision operates like touch, will be explored further in the following chapter on Mona Hatoum. Molesworth argues that *Object-Dard* and Wedge of Chastity also 'bear a strong relation' to the installation. The former 'is a remainder from the process of breaking the mold for the woman's body in *Etant Donnés*, specifically the part of the mold that supported an area under her breast... Obscure until seen, both *Wedge of Chastity* and *Etant Donnés* splay open the female body.' Ibid.

[27] Ibid, p. 179.

[28] In a 1966 interview with Pierre Cabanne, Duchamp said: 'I believe firmly in eroticism, because it is something really widespread in the world, something that people understand...It's a way of bringing light to things which are constantly hidden.' Pierre Cabanne, *Duchamp & Co*. Paris: Terrail, 1997.p. 161.

By titling her sculpture *Figleaf in the Ointment,* Lucas places it within a morass of conflicting interpretations. Beyond the title, there are also visual similarities between the two works. The two curved forms are similar to the curves of Duchamp's object. It is as if Duchamp's piece had been split along the central ridge to create Lucas's two slabs. The hairs embedded within her sculpture confuse the viewer as to whether the piece is an original cast or fabricated from a cast of the body. Lucas's title suggests using the idea of the fig leaf in a more transgressive fashion, as a nuisance that is troubling and provocative. Beyond being a typical Duchampian play on a popular idiom, the use of the word *ointment* in the title contains several connotations. It references the process of casting itself, the initially liquid material that is required to make the cast as an ointment that is discarded after use. It also has medical associations, since ointment is applied as a curative measure. Nonetheless, the realm of the possibilities for sculptures of female body parts is extended. Just as wax and plaster have been thought of as a low materials, the armpit is also an unlikely subject matter for sculpture.[29] Lucas shows that armpits are a worthy focus for an artwork. Like *Get Hold of This* and *You Know What, Figleaf in the Ointment* demonstrates a new direction for the technique of casting, particularly casts of the female body.

The Armpit: A Fragment of the Lived Body

Like Antoni's *Lick and Lather*, Lucas's cast armpits operate as exemplary of a "lived body". Maurice Merleau-Ponty posits that by inhabiting both space and time "the lived body" plays a fundamental role in the experience of the self and the

[29] While the armpit is an unusual sculptural subject, it is not without precedence. One example is Bruce Nauman's *Device for a Left Armpit*, 1967. Collings has written about this work, 'the mould for casting his armpit is presented as a sculpture. A knobbly lump stands on the floor – a smooth bit, inside the top edge of the form, is recognisable as the imprint of an armpit.' Collings, op. cit., p. 44.

world.[30] Arthur C. Danto has written that Merleau-Ponty's "lived body" is very much linked with an experience of its parts:

> It is the lived body that enters into the basic human enterprises of working, fighting, love, and it is made of those gerry-mandering body parts of which we may be so proud or through which we may be humiliated, on whose effortless functioning we count – legs, arms, eyes, mouth, genitals, breasts.[31]

Rather than the emulation of a sensual, sanitized, hairless and idealised body in Duchamp's fragment, Lucas's sculpture uncovers the female body in its lived reality, as hairy and sweaty. The presence of the body hair stands in stark contrast to the mythic shaving story told by Man Ray about Duchamp, the hairlessness of classical, idealised sculptures of women with smooth pubic areas, and Western society's fondness for hairless women. Her sculpture evokes the abject body and the fetish, as the artist states, 'I could have chosen any part of the body...but I wanted something provocative; the strongly sexual aspect of fetishized hair – that tension between disgust and desire.'[32] The positioning of the female body, by male artists such as Duchamp and Segal, in the role of distanced, erotic other is undone by the persistent female embodiment inherent in Lucas's casts of her armpits. Once again one can distinguish between gesturing and the gesture. Gesturing is fundamentally an act of the lived body. The gesture lives outside the body in the society in which it is conventionally understood. In failing to draw this distinction, I would argue Collings fundamentally misinterprets Lucas's cast works. These are not, as he argues, gestures in the sense of being understood through social conventions to have a particular meaning.[33] Rather, they are all about the bodily process of gesturing: seeking to elicit meaning through movement. The references to the process of

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[30] Maurice Merleau-Ponty. *Phenomenology of Perception*. Trans. Colin Smith. London: Routledge, 1962, p. 88.
[31] Arthur C. Danto. *The Body/Body Problem: Selected Essays*. Berkeley: University of Californian Press, 1999, p. 198
[32] Quoted in Kent, op. cit. , p. 59.
[33] Collings, op. cit., p. 55.

casting, the ridges, pores and cracks, serve too as references to the bodily act of gesturing. If the works were, as Collings posits, to serve as gestures, they would be finished forms that could stand apart from the physical person from whom they were made.

In his later writings, Merleau-Ponty develops the concept of "the flesh". "The flesh" is not simply a union of mind and body but 'thinkable by itself', whose boundaries, like those between the senses, are rendered indeterminate.[34] The cast as an imprint of the body illustrates the inherent reversibility of "the flesh", what Merleau-Ponty terms 'a double sensation.'[35] It is the sensation of touching and being touched, being felt and feeling, what Elizabeth Grosz describes as 'the (potentially reversible) position of both subject and object.'[36] In discussing the concept of "the flesh", Drew Leder describes it as the sensorimotor surface of the body that is both perceiver and perceived.[37] Lucas's cast works cross the boundaries between self and other, observer and observed. As will be seen, the combination of aggressive gestures with invocations of female masculinity further complicates these boundaries. Leder argues that the eyes, voluntary musculature and skin constitute an intertwining of perception.[38] To have one's body cast produces a particular awareness of the "the flesh." The application of the casting medium combines the sensation of touching and being touched, of being both subject and object. The cast

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[34] Maurice Merleau-Ponty. *The Visible and the Invisible*. Evanston: Northwestern University Press, 1968, p. 139.
[35] Ibid.
[36] Elizabeth Grosz. *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington and Indianapolis: Indiana University Press 1994., p. 100.
[37] Drew Leder. "Flesh and Blood: A Proposed Supplement to Merleau-Ponty." *The Body: Classic and Contemporary Readings*. Donn Welton, ed.. Oxford: Blackwell Publishers Inc., 1999, pp. 203-204. Leder notes that Merleau-Ponty's notion of "the flesh" was left incomplete due to his death. See also For a further discussion of Merleau-Ponty's concept of "the flesh" in terms of feminist conceptions of subjectivity, see Elizabeth Grosz. "Merleau-Ponty and Irigaray in the Flesh.". *Merleau-Ponty, Interiority and Exteriority, Psychic Life and the World*. Dorothea Olkowski and James Morley, eds. Albany, New York: State University of New York, 1999, pp. 145-166.
[38] Ibid.

sculpture remains as a material trace of this interaction. The surface of "the flesh" is also captured as a site for the interlacing of cultural, historical and gendered meanings. Through a close examination of the surface of the parts of Lucas's body, and its musculature in the case of *Get Hold of This*, the viewer also partakes in this intertwining of perception. The inclusion of casting seams, air bubbles, bumps and pits make the viewer continually aware of their provenance as casts of the body. The tactility of the surfaces of many of Lucas's objects, rough, smooth or covered with hair, leads the viewer to long to reach out and touch them as one would skin and flesh. The sense of touch captured by the cast is accessed through the viewer's vision since she or he touches the body with their eyes, a type of 'haptic visuality', a term that will be discussed further in the following chapter on the work of Mona Hatoum. By engaging with the viewer in this way, the body becomes evoked on yet another level. The use of casting as a sculptural technique evokes "the lived body" and "the flesh", but, as will be argued, allows for a reading of Lucas's works in relation to Halberstam's concept of female masculinity.

Receptacle of Lurid Things: The Body Part as Angry Subject

To return to an examination of Lucas's use of aggressive gestures, a defiant and angry stance again takes form in *Receptacle of Lurid Things* (1991) (figure 53). For this sculpture, the artist cast her middle finger and reproduced it in wax. The finger is severed from the artist's hand yet it continues to stand upright in an offensive gesticulation.. The title states that this finger is a receptacle of *lurid* things, containing a variety of obscene, sensational, garish, bawdy, and vulgar connotations. Lucas's employment of the term "receptacle" suggests a critique of the idea of woman as receptacle. This correlation is certainly nothing new given the archaic belief that woman's primary function was that of a womb. As seen earlier, casts of women's

hands were viewed as receptacles for essentially gendered characteristics. Presented as a sculpture, Lucas's middle finger again suggests a critique of a type of sculptural practice that reduces female subjects into passive objects. Like *Get Hold of This*, the upright middle finger becomes a receptacle for unruly behaviour, insolence, anger and impropriety. Casting *Receptacle of Lurid Thing* in wax replicates the surface texture and colour of the skin. Every wrinkle and pore is depicted. Marina Warner writes that wax has 'a natural, glistening surface as well as an inner glow, as if alive.'[39] Didi-Huberman describes wax sculptures as 'disquieting...disconcerting...the real of the object obfuscates everything else...corporeally engendered...uneasy flesh.'[40] Seen from afar, *Receptacle of Lurid Things* is disquieting given its mimicry of skin and its being severed from the body. Yet on closer viewing, the knife marks whittled along the bottom section of the finger distance the viewer from seeing the sculpture in the ways described by Didi-Huberman. The finger is more likely to produce laughter than a disquieting sense of foreboding. Lucas mocks the glorification of the epic, mystical artistic gesture by turning it into a joke.

In *Receptacle of Lurid Things* and *Get Hold of This*, the fragmentation of the body focuses the viewer's attention on the process of gesturing itself. These sculptures do not depict poses in the traditional sense but are a social, or one might say anti-social, posing. They depict a physical communication that occurs through and in the body. By showing the body in pieces, Lucas reduces body language to a type of alphabet. Through the casting process, powerfully physical gestures are captured. The artist becomes the assailant while viewers remain unsure whether they are merely a witness

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[39] Marina Warner. "Waxworks and Wonderlands." *Visual Display: Culture Beyond Appearances*. Lynn Cooke and Peter Wollen, eds. Seattle: Bay Press, 1995, p. 187. For a further discussion of wax casting, see also Michelle E. Bloom. *Waxworks: A Cultural Obsession*. Minneapolis and London: University of Minnesota Press, 2003 and Georges Didi-Huberman. "Wax Flesh, Vicious Circles." *Encyclopedia Anatomica*. Koln: Taschen, 1999, pp. 64-74.

[40] Didi Huberman, op. cit., 1999, pp. 64, 68, 69, 74.

or the recipient of the actions depicted. The inherent anger in *Receptacle of Lurid Things* appears to have grown to encompass a larger part of the body in *Get Hold of This*. Lucas claims that:

> A couple of things have come out of a fit of anger. I think it's more reflected on myself, or at things in general rather than anything specific. Maybe it's just trying not to feel powerless, and one thing about feeling powerless is that what you are up against is so faceless, it's like banging your head against an invisible wall.[41]

In light of this statement, the confrontational expressions can be interpreted as reactions to feelings of powerlessness. Embodying aggressive gesturing in sculptural form thus becomes a means of reasserting control. The positioning of Lucas's casts of fragments of the body alters viewers' responses to them. At the 1997 exhibition *Sensation: Young British Artists from the Saatchi Collection* at the London's Royal Academy of Arts, the finger was placed atop a thin, tall, white plinth at eye height. One is struck by how small the finger is, and yet how it appears monumental due to its placement. If the finger had been lying flat on the plinth, it would not read as an adversarial gesture but merely as a limp, cut off finger.[42] In the Sensation exhibition, *Receptacle of Lurid Things* was placed beside *Figleaf in the Ointment* and *1 -123 -123 -123 -12- 12* (1991), a pair of Doc Martin boots with razor blades jutting out of the toes (figure 54). Through its placement in a trio of hostile gestures on white plinths, *Figleaf in the Ointment* becomes another example of the artist asserting herself in an aggressive manner. The

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[41] Quoted in Carl Freedman. "Bollocks." *Parkett*. No. 45, 1995, p. 108.

[42] The experience of viewing Lucas's sculptures placed imposingly on plinths was dramatically altered when they were exhibited at Tate Liverpool in 2005. The majority of the sculptures cast from the body were placed in a long, sealed display case whose interior was painted black. The cabinet was located in a darkened room, tucked away from the rest of the exhibition. Although the arms, finger, boots still stood out as aggressive gestures, this placement diminished their visual impact. The viewer was unable walk around the works to see the casts from all sides in order to determine in detail how they were made. Placed beside casts of gourds and a penis made out of beer cans, *Receptacle of Lurid Things* appeared very small and unimposing. The ability of the works to confront the viewer physically through their representations of aggressive gesturing was greatly diminished. They were placed as if they were a series of forgotten artefacts. I would argue that the importance of casting as a method of production within Lucas's overall oeuvre were not given their due within this exhibition. This sense was further enhanced by the fact that it was impossible to see *Figleaf in the Ointment* at Tate Liverpool due to a burnt out light bulb above it.

equation of the boots with hyper-masculine, violent subjects such as skinheads is disrupted by the fact that the boots were well worn by the artist (the leather is scuffed, worn off on the toes and covered in drips of paint) before the insertion of the razor blades. Lucas's sculptures can be seen as part of a trend that Mignon Nixon has identified as 'uses of the body in contemporary feminist art practices that ... are often framed in terms of theoretical aggression.'[43] As seen in the introduction, Nixon calls for a consideration of body parts in art as part-objects. Although Nixon does not write about Lucas, it could be argued that *Receptacle of Lurid Things* and *Get Hold of This* are examples of the Kleinian notions of splitting and projection in which unwanted aspects of the self are split away and projected onto an object.[44] While Nixon's argument concerns the psychic investments of an aggressive female subject, I propose a different trajectory: an exploration of Lucas's aggressive gesturing as a critique of the social investment in strict gendered roles.

Where Does It All End?: Reconfiguring Gender Roles

At this juncture, it is worth noting how critics have responded to Lucas to gage the reception of her work in terms of gender. Some have argued that due to the aggressive quality of the poses and gestures, Lucas represents a masculine subject. For instance, Ciara Ennis argues that Lucas often portrays 'a masculine identity.'[45] David Burrows and Paula Smithard claim that 'Lucas takes pleasure in adopting a

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[43] Mignon Nixon. "Bad Enough Mother." *October*. Vol. 71, Winter 1995, p. 72. See also Mignon Nixon. "Posing the Phallus." *October*. Vol. 92, Spring 2000, pp. 99-127.

[44] For a further discussion of these Kleinian concepts, see Melanie Klein, et. al. *Developments in Psycho-Analysis*. London: The Hogarth Press Ltd., 1952, Juliet Mitchell, ed. *The Selected Melanie Kline*. London: Penguin Books, 1986, R.D. Hinshelwood. *A Dictionary of Kleinian Thought*. London: Free Association Books, 1991 and *Clinical Klein*. London: Free Association Books, 1994, Jean-Michel Petot. *Melanie Klein: Volume II, The Ego and the Good Object. 1932-1960*. Trans. Christine Trollope. Madison, Connecticut: International Universities Press, 1991, Hanna Segal. *Introduction to the Work of Melanie Kline*. London: The Hogarth Press, 1973 and Elizabeth Wright. *Psychoanalytic Criticism: A Reappraisal*. New York: Routledge, 1998.

[45] Ennis writes that 'Lucas uses her own image as a tool to perform a masculine identity...[She] postures as "one of the boys", invoking a masculine and working-class identity.' Ciara Ennis. "Sarah Lucas." *Public Offerings*. exh. cat. Jane Huyen, ed. New York: Thames and Hudson, 2001, n.p.

voice and modes of behaviour that are identified with the sphere of masculinity.'[46] For Matthew Ritchie and Julian Stallabrass, the combination of overt masculinity with a female subject suggests an ambiguous sexual identity or androgyny.[47] Stallabrass has written that 'Lucas has said that she fosters her tomboy image because she thinks that she can get sexiness into the work without looking particularly feminine, and this brings out sexual ambiguity.'[48] By depicting herself engaged in aggressive actions, Lucas certainly questions ideas about appropriate behaviour in relation to gender roles. Since a female body enacts these gestures, fixed, essentialist ideas about identity and gender are challenged. But are Lucas's works androgynous, masculine or something else entirely?

In contrast to the views mentioned above, examining her sculptures through the notion of female masculinity provides a useful theoretical tool for this analysis. In her 1998 book *Female Masculinity*, Halberstam argues for a new conception of masculinity which destabilises the binarism that equates gender with sex.[49] I agree with Halberstam's claim that the gender, racial and sexual categories available to women are inadequate.[50] She suggests female masculinity as a term through which gender categories can be expanded, as a viable, alternative gender identification: 'In alternate models of gender variation, female masculinity is not simply the opposite of female femininity, nor is it a female version of male masculinity. Rather...very often the unholy union of femaleness and masculinity can produce wildly unpredictable

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[46] David Burrows and Paula Smithard "Enjoy your attention!" *Make*. No. 77. Sept.-Nov. 1997, p. 15.
[47] Ritchie argues, 'A number of artists have recently been playing with the idea of the self-contained androgyne or hermaphrodite; the being with characteristics of both sexes.' Matthew Ritchie. "The Third Sex: The Theme of Androgyny in Recent Work." *Flash Art*. No. 108, Jan./Feb. 1995, p. 51. Stallabrass writes, 'With Lucas the subject is sexual identity and the way people can play it out as a role...There is again a blurring of the persona with Lucas herself: she complains that people expect her to be like her work and are surprised to find that she is not so tough.' Julian Stallabrass. *High Art Lite: British Art in the 1990s*. London: Verso, p. 94
[48] Stallabrass, op. cit., p. 94
[49] Judith Halberstam. *Female Masculinity*. Durham & London: Duke University Press, 1998, p. 27.
[50] Ibid, p. 7.

results.'[51] Through an examination of historical and contemporary examples of masculine women, from early nineteenth century writings to present day drag kings, Halberstam argues that female masculinity is not a rigid category but encompasses the 'multiplicity' and 'proliferation of masculinities' taken up by female subjects.[52] This proposition of female masculinity suggests that Lucas is not taking on a masculine stance that simply mimics maleness nor is she depicting herself as androgynous.

An examination of another sculpture by Lucas will allow this argument to be elaborated further. *Where Does It All End?* (1994) (figure 55) is a life-size, wax sculpture made from a cast of her lower face. This facial fragment retains the water bubbles, pits, lines and scrapes of the casting process, which again makes it clear that it was cast directly from the body. From in between the yellowing teeth, clenched together in a sneer, emerges a half smoked, stubbed out cigarette.[53] The yellowed tip is similar to the colour of the teeth, leading one to believe that they have become stained by heavy smoking. In this piece, she not only depicts an anti-social aggressive expression but also the destructive act of smoking. The skin is a putrid, burgundy red. In a 1995 interview, Lucas agrees with Jan Van Adrichem that the colour of the sculpture 'represents aggressivity.'[54] Didi-Huberman's description of the qualities of wax as a sculptural material could more easily be applied to *Where*

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[51] Ibid, p. 29.
[52] Ibid, p. 46.
[53] Victoria Combalía briefly equates, *Where Does it All End?* with Duchamp's *With My Tongue in My Cheek* (1959): 'She made a wax impression (as Duchamp did with part of his face in his plaster cast entitled *With a Tongue in My Cheek* of her mouth unpleasantly wide-open with a cigarette end in it standing erect like a phallus.' Combalía, op. cit., p. 69. In this work, Duchamp also makes a cast of a part of his face from jaw to cheek bone (one cheek, chin, part of the lips). Like Lucas, he utilises the title in order to create a play between words and visual representation. The title implies that Duchamp does not take the exercise of casting very seriously.
[54] Van Adrichem asks, 'What about the colour of the wax? The redness has a certain degree of naturalism, but it also represents aggressivity.' Lucas replies, 'Yes ...It was supposed to be a vulnerable moment, not without aggression but also naked, raw. Not really angry – more something of a grimace, a sharp intake of breath, which is what you do when you smoke... It's an exasperated title, really. Not too hopeful, but not absolutely hopeless either.' Van Adrichem, op. cit., p. 87.

Does It All End? than to *Receptacle of Lurid Things*. The surface characteristics of the red wax is similar to Quinn's *Self*. The colour of wax makes the sculpture look like rotting or flayed flesh, a putrid object. It is as if the skin had been painfully torn away when the casting agent is lifting from the skin. Lucas says of the effect she wanted to attain: 'It's like a face without skin, really. That's why I chose the colour.'[55] As mentioned earlier, the use of colour is an important aspect of *Receptacle of Lurid Things*. This is also the case in the plastic versions of *Get Hold of This*, particularly the pink sculpture. As seen in figure 56, a sharp contrast is created between the neon Barbie- like pink and the aggressive gesture which further acts to complicate assumptions about gender roles. The colour and surface quality of *Where Does It All End?* refers back to the casting process on another level. Bubbles and the pitted holes in the chin once again place the sculpture as being cast from the body. In addition, a crack going across the two right side teeth further demonstrates a flaw in the original cast. Like *Receptacle of Lurid Things*, Lucas's sculpture of her mouth confronts the viewer at eye level. It hangs from the wall like a painting. The viewer, as the recipient of the sneer, is again placed in a confrontational relationship with the object. *Where Does It All End?* cheekily parodies gender stereotypes. The sculpture encapsulates the assumption that the face is male, tough and menacing, like a gangster in a movie. Certainly, smoking has been conventionally associated with masculinity in portraiture as a prop that defines and enhances the phallic. Irit Rogoff argues:

> Self-portraits by male artists have been accepted as the standard representation of "The Artist" regardless of the gender or of any other form of differentiation...Patriarchal culture has therefore constructed a role for the male artist and a visual mode for representing that role which in turn have

[55] Ibid.

> been accepted by cultural descriptive practices as the standard normative representation.[56]

In light of Rogoff's argument, the cigarette can be seen as a visual mode for describing the cultural practices of masculinity. However, assumptions that the grimace and half smoked cigarette in *Where Does It All End?* and the closely cut, jagged fingernail in *Receptacle of Lurid Things* are typically male are undone by the fact that the works are cast from a female body.

Like *You Know What*, the title *Where Does It All End?* is elusive. Viewers must try to figure out what the '*it*' is. The 'it' might refer to the consequences of aggressive acts or it may warn against gender stereotyping.[57] By making cast sculptures from her arms, a finger and the lower section of her face, the more gendered parts of the body such as breasts or the neck are concealed. The inherent aggressiveness of the gestures and the ambiguous appearance of the fragments of the body lead one to search for clues as to the gender of the subject. As mentioned above, this search has led critics to assign gender identifications to Lucas's self-portraits and sculptures, either masculine or androgynous. But I would argue that there is a more complex and transgressive gendering occurring in these sculptures as the artist leads viewers to question traditional gender assumptions. Victoria Combalía suggests that Lucas has 'turned around the idea of conventional femininity.'[58] In keeping with Halberstam's argument, I would contend that she is not engaged in a simple reversal of femininity but is playing with the conventions of masculinity from a female perspective. The correlations we assume between gender, aggression and facial expressions are deconstructed. It is worth

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[56] Irit Rogoff. "The Anxious Artist – Ideological Mobilisations of the Self in German Modernism." *The Divided Heritage*. Irit Rogoff, ed. Cambridge: Cambridge University Press, 1991, pp. 116-117. See also Marsha Meskimmon. *The Art of Reflection: Women Artists' Self-Portraiture in the Twentieth Century*. New York: Columbia University Press, 1996.

[57] Carl Freedman suggests that it 'evokes an impression of resigned despair.' Freedman, op. cit., p. 108.

[58] Combalía, op. cit., p. 68.

quoting Fran Lloyd at length as she also asserts that Lucas deconstructs gender assumptions. She writes of Lucas and her female contemporaries that:

> such 'performances' de-stabilise binaries by parodying dominant constructs through image and language, and the knowledge that the performer is female is crucial to their reading...They do present themselves as gendered beings that have chosen self-consciously to stage or perform in order to question, subvert and transgress these categories.[59]

In *Where Does It All End?,* the transgression of categories bridges the supposed divide between genders by conflating what is viewed as a masculine pose with the presence of a female face. This transgression is also apparent in pink plastic version of *Get Hold of This* (figure 56). Not only are Lucas's arms in an aggressive gesture but they are created out of the most girlish of materials: Barbie-pink plastic.

Female Masculinity

Does this conflation result in implications of androgyny as suggested by Stallabrass and Ritchie? I would argue that her works are not evocation of androgyny. It is noteworthy that Stallabrass describes Lucas as 'fostering a tomboy image.'[60] The sculpture is, what Halberstam refers to as, 'the sneer of the tomboy.'[61] But unlike Stallabrass's assertion of ambiguity, Halberstam's definition of a tomboy is anything but androgynous. She argues that 'tomboyism' is an accepted childhood period of female masculinity that expresses 'the "natural" desire for the greater freedoms and mobilities enjoyed by boys.'[62] According to Halberstam, being a tomboy causes cultural anxiety when it extends beyond childhood into adolescence.[63] The tomboy's sneer reasserts itself on the adult female face of *Where Does It All End?*. The grimacing, snarling, cigarette-smoking sneer, with clenched teeth and the

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[59] Lloyd, op. cit., p. 42.
[60] Stallabrass, op. cit., p. 94.
[61] Halberstam, op. cit., p. 5.
[62] Ibid, p. 6.
[63] Halberstam notes that even in childhood, 'tomboyism is punished, however, when it appears to be the sign of extreme male identification (taking a boy's name or refusing girl clothing of any type).' Ibid.

lips drawn back, is a defiant gesture, yet it is being gestured by a woman. Although Halberstam does not write about Lucas, she draws a division between androgyny and female masculinity.[64] For Halberstam, androgyny suggests a type of hybrid gender, a seamless blending of the feminine and the masculine. I would argue that this is not the case with Lucas's sculptures under consideration here. Androgyny implies an absence of gendered characteristics. Rather than describe them as androgynous, I extend the notion of female masculinity to Lucas's sculptures because they, by Halberstam's definition, impel viewers 'to reconsider our most basic assumptions about the functions, forms and representations of masculinity' and thus 'successfully challenge hegemonic models of gender conformity.'[65] *Where Does It All End?* Demonstrates that traits often described as masculine (toughness, strength, aggressivity and insolence) can easily be embodied within a female subject. She snarls her objection to feelings of powerlessness by depicting herself as capable of aggressively defending herself if necessary.

The suggestion of female masculinity is also present in the process of casting itself. The casting lines in, for instance, *Get Hold of This,* are evocative of an edge where the supposed binary of female and masculine meet. Rather than positing androgyny as a seamless blending of masculine and feminine, as Halberstam suggests, concepts of gender are complicated through Lucas's employment of the use of casting as a sculptural technique. I would argue that the retention of the seam where the two parts of the cast are joined together is a fundamental element in how the sculpture is read by the viewer. Lucas could have smoothed out the casting lines but the sculpture would have been less complex and nuanced as a result. The

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[64] Halberstam argues that 'the androgyne represents some version of gender mixing, but this rarely adds up to total ambiguity; when a women is mistaken for a man, I think it is safe to say that what marks her gender presentation is not androgyny but masculinity.' Ibid, p. 57.
[65] Ibid, pp.45, 9.

obvious ridge along the contours of the arms creates a fissure, albeit a raised one, on the surface of the piece that makes viewers question what they are looking at. The conflation of a female body with a supposedly masculine gesture is further enhanced by this ridge. In addition, the retention of the seams make the viewer aware that the work is cast directly from the body. As noted earlier in the discussion of the lived body and the flesh, the use of casting as a sculptural technique functions to cross the boundaries between self and other, observer and observed. The body of the viewer becomes imbricated through the sculptural technique. It is through the lived body that gender is played out; how one presents and represents one's body is crucial to the reading of gendered codes. It is thus noteworthy that Lucas chose the sculptural technique of casting to evoke the lived body while complicating fixed notions of gender. The notion of female masculinity can be seen as woven into *Get Hold of This* through the seams that join the cast together as well through Lucas's evocation of a lived body.

I turn to one last example of a definitional phrase that has frequently been applied to Lucas and her work. According to David Hopkins, Lucas is depicting a "ladette", a British term that describes women or girls who engage in destructive masculine behaviour.[66] In a 2001 article titled "Ladette, Social Representations, and Aggression (Aggressive behaviour by girls and women)", "ladette" is defined as referring to young women who 'are believed to have adopted the attitudes of working-class anti-social males and the rise of female violence is attributed to their emulation of the hard-drinking, swearing, confrontational style of male counterparts.'[67] To Hopkins's credit, this term does place Lucas's work within the cultural and class

[66] Hopkins, op .cit., pp. 38-40.
[67] Steven Muncer, Anne Campbell, Victoria Jervis and Rachel Lewis. '"Ladette", Social Representations, and Aggression (Aggressive behaviour by girls and women)' *Sex Roles: A Journal of Research*, Jan. 2001, p. 35

context in which it was created. But is she simply mimicking, or as Hopkins puts it 'over-identifying, in an essentially parodic fashion'[68] with, a type of "laddish" behaviour? The term "ladette" carries with it only negative connotations, in which masculinity is equated with the most destructive aspects of a particular male persona. The imposition of the term "ladette" strips Lucas's works of their transgressive functions. To interpret her work as depicting a "ladette", the 'appropriation of a male position'[69], is not only unduly reductive but denigrates the possibility of female masculinity as a subversive gender category.[70] Lucas's casts of her mouth, middle finger and arms question the manner in which the body is socially inscribed, by dismantling traditional gender assumptions rather than replicating them. I would argue that rather than depicting a "ladette", the term "butch" is a more apt description of the subjectivity depicting in Lucas's sculptures and, as will be seen shortly, her photographs. As Gayle Rubin states: 'Butch is the lesbian vernacular term for women who are more comfortable with masculine gender codes, styles or identities rather than with feminine ones.'[71] While Halberstam's study centres on lesbian subjectivities, she does acknowledge that heterosexual women also inhabit the rubric of female masculinity. She argues, 'The masculine heterosexual woman need not be viewed as a lesbian in denial: she may merely be a woman who rejects the strictures of femininity.'[72] She writes that the masculine heterosexual woman is often 'buried by the bundling of all female masculinities into lesbian identity.'[73] One might argue that to utilise the term butch, a category often identified with a lesbian identity, acts

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[68] Hopkins, op. cit., p. 40
[69] Ibid.
[70] As Halberstam claims, 'female masculinity is generally received by hetero and homo-normative cultures as a pathological sign of misidentification and maladjustment, as a longing to be and to have a power that is always out of reach.' Halberstam, op. cit., p. 7.
[71] Gayle Rubin. "Of Catamites and Kings: Reflections of Butch, Gender and Boundaries." In *The Persistent Desire: A Femme-Butch Reader*. Joan Nestle, ed. Boston: Alyson Publications, 1992, p. 467.
[72] Halberstam, op. cit., p. 59.
[73] Ibid, p. 57.

to bury the distinct voice of the heterosexual masculine woman. However, I would argue that this is not the case when looking at Lucas's works. Strict categories of gender and sexuality become complicated in a positive fashion. By defining Lucas's, a heterosexual woman's, photographs and sculptures as butch, the possibilities for gender and sexual identifications open to women are multiplied rather than reduced. Butchness embraces female masculinity by implying a strong and forceful woman who is comfortable with herself.

An examination of three photographs in Lucas's *Self-Portraits 1990-1998* (1999) series (figure 57) will further elucidate the persistence of female masculinity and butchness as themes in her overall oeuvre. The destabilising of assumptions about gender is omnipresent in her photographs. Critics claim that Lucas inhabits a 'mannish'[74] appearance in her photographs due to her short, messy hair, unfeminine clothing, aggressive expressions and demeanour. As Lucas states, 'people think the key is that the look is "masculine", that alone doesn't really catch up with what's particular about them.'[75] In a statement typical of the Young British Artists (YBA) group, Lucas does not elaborate on what is *particular* about them. I would contend that her invocation of a distinctive *female* masculinity (masculine tropes with a female body) is what is particular, noteworthy and ultimately subversive. The destabilising of strictly gendered codes forces viewers to interrogate their rigid assumptions about how women should be portrayed. In the grainy black and white photograph *Fighting Fire with Fire* (1999) (figure 58), the artist's face is set in a tough expression with a furrowed brow. She does not stare directly at the viewer but looks to the right, suspiciously eyeing

[74] Hopkins, op. cit., p. 38. About Lucas's *Self Portrait with Fried Eggs* (1999), Van Adrichem writes that: 'her pose is tough, exaggeratedly 'masculine', displaying a strength and physical dominance with a potentially intimidated effect.' De Groot, op. cit., p. 8. Collings contends that 'Clothes are significant in every shot. Boots and other footwear are always male-imitating.' Collings, op. cit., p. 66.

[75] Quoted in Collings, op. cit., p. 60.

something or someone just outside of the frame. A cigarette limply dangles from her mouth, reminding the viewer of *Where Does It All End?*. The grainy quality of the photo makes it look like an old film still. The photograph duplicates the image of a typical male cinematic hero, a James Dean, Marlon Brando or Paul Newman character, who poses with a cigarette dangling from his lips. However, Lucas imbues this macho posturing with a butch edge. Her faded black t-shirt clings to her chest exposing her as a woman despite the rest of her appearance. The title *Fighting Fire with Fire* implies that Lucas is fighting gender assumptions by utilising masculine codes. Lucas depicts another butch persona in *Got A Salmon On # 3* (1999) (figure 59). When installed at Tate Modern in 2002, *Got a Salmon On #3* was placed beside *Fighting Fire with Fire* in a four by four grid of twelve self-portrait photographs (figure 57). In this colour photograph, the artist stares out at the viewer with an angry, accusatory expression. A huge glisteningly wet salmon is slung over her left shoulder. The fish recalls Lucas's 1995 sculpture titled *Bitch* (figure 60), in which a kipper crudely stands-in for female genitalia. However, with the inclusion of fish, female and male signs become combined. The kipper and the salmon are vulval and phallic at the same time: alluding to crude expression of female genitalia as fishy while being phallic in shape. The inclusion of the salmon is humorous and yet Lucas's glare is confrontational, asking to the viewer "What exactly are you looking at?". The combination of the fish and the insistent stare demands that viewers reassess their assumptions about her sexuality. The photograph depicts a butch image but it does not provide clear answers for the viewer as to the artist's sexuality. As Lucas herself has stated, 'the photos are more mysterious than the sculptures, in terms of knowing where I am...I think that question "Where am I?" is the ambiguous area of the whole enterprise.'[76]

[76] Ibid, p. 59.

Lucas's self-portraits enact a type of gendered performance which again references Duchamp, while standing in contrast to his work.[77] In Man Ray's *Portrait of Rrose Sélavy (Marcel Duchamp)* (c.1924) (figure 61), Duchamp puts on femininity as one would a costume. His male features are shrouded by symbols of upper class femininity; make-up, a fashionable woman's hat and a fur lined coat. The hands primly pull the fur coat up around his neck, hiding male traits such as his Adam's apple, while he sultrily looks out at the viewer. Molly Nesbitt comments that the hands in the photograph are not Duchamp's own but belong to a woman, Germaine Everling.[78] Nesbitt writes, 'This subject [Rrose Sélavy] remained immaterial. She became the supreme abstraction.'[79] While gender categories are blurred to a certain extent by Duchamp's cross dressing, characteristics of conventional femininity are maintained through his impersonation or imitation of a demure woman.[80] By contrast, Lucas's photographs and sculptures portray a specific type of female masculinity that unsettles definitions of masculinity. As Halberstam argues that, 'Far from being an imitation of maleness, female masculinity actually affords us a glimpse of how masculinity is constructed as masculinity.'[81] Lucas's self-portrait photographs are often discussed as if they 'hold the key' [82] not only to her entire oeuvre but to her personality. Stallabrass

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[77] For a discussion of gender performance in photography, see Jennifer Blessing, ed. *Rrose is a Rrose is a Rrose: Gender Performance in Photography.* New York: Guggenheim Museum Publications, 1997. While Man Ray's cross-dressing portrait of Duchamp is placed beside *Got A Salmon On #3*, in Collings's monograph on Lucas, he writes nothing about this juxtaposition. Collings, op. cit., pp. 50-51.

[78] Molly Nesbitt, *Their Common Sense.* London: Black Dog Publishing, 2000, p.211. For a further discussion of Duchamp's self-portrait see Jones, op. cit., pp. 146-190.

[79] Ibid. Yasumasa Morimura's *Doublonnage (Marcel)* (1988) also parodies the photograph of Duchamp by Man Ray. In his version, Morimura wears two hats, a fur coat and lots of white make-up. In *Doublonnage*, Morimura grabs onto the slender white hands that hold the coat closed with his own hands. He thus draws particular attention to the insertion of female hands in the original Duchamp photograph.

[80] Blessing notes that Duchamp's exaggerated white makeup mines 'the ancient historical convention of equating whiteness with an ideal of femininity.' Blessing, op. cit., p. 86.

[81] Halberstam, op. cit. p. 1. Lucas's works also illustrate Judith's Butler argument that gender is a copy with no original. See Judith Butler. *Gender Trouble: Feminism and the Subversion of Identity.* New York: Routledge, 1990.

[82] Collings, op. cit., p. 59.

writes that Lucas 'complains that people expect her to be like her work and are surprised to find that she is not so tough.'[83] Lucas says she stopped making self-portrait photographs because they were being received as 'a lewd celebrity statement' that made her 'feel pigeon holed.'[84] Her photographs complicate the tradition of self-portraiture. According to her statements, one can deduce that Lucas is attempting to dismantle the genre of self-portraiture by questioning to what extent they invoke the self. Like Antoni's busts, Lucas's photographs and cast sculptures are not meant as essentialist documents but act to fragment and multiply the self. In so doing, she, like Antoni, questions compulsory gender codes.

Although I do not agree that the photographs "hold the key" *per se*, there is an interesting relationship between them and Lucas's cast sculptures that has yet to be explored in any depth. An interaction between photographs and cast works is often created by the two being exhibited together. The aggressive gestures in the cast sculptures are reinforced in the repeated angry scowls as Lucas stares at viewers from the photographs. Interestingly, the linkage of casts and photographs has been a commonplace one, first postulated in the nineteenth century.[85] Like the photograph, the cast object is often interpreted as, in Collings words, a 'factual record, an objective measuring.'[86] Lucas does utilise the casting method to create an imprint, an indexical object that captures or records a specific process of gesturing. However, contrary to Collings, I would argue that just as the self-portraits blur the notion of photograph as document, so do the casts. Like the slippery salmon in *Got A Salmon On #3,* the casts explore the slippage that occurs when the viewer attempts to impose a traditionally gendered identity on the female subject. This slippage is very different from Quinn's

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[83] Stallabrass, op. cit., p. 94.
[84] Quoted in Richard Cork. "Rude Awakening." *Times Magazine*. 23 Nov. 2002, p. 49.
[85] See Papet, op. cit.
[86] Collings, op. cit., p. 44.

use of the cast as 'the blankest way' to capture the self.[87]

In *Beautiness* (1999) (figure 62), the juxtaposition of fake breasts with Lucas's overall butch appearance creates another discordant image. The artist appears with yet another assertive look on her face and the ever present cigarette dangling from her mouth. The omni-presence of cigarettes, in her photographs or as a sculptural material, is but one visual marker of Lucas's rebellious, butch attitude. In this colour photograph, she holds up two round balls covered in cigarettes as if they were heavy, pendulous breasts. The circular patterns of the cigarettes culminate in nipple-like rings. In the photograph, a mishmash of masculine and female codes ensues as the orbs are incongruous with a gendered posturing. Together the title and breast-like balls problematise ideals of beauty. Critiques of the standards of beauty have been a central feature of feminist discourse since its inception. In *Beautiness*, Lucas adorns herself with impossibly large globes held over her own smaller breasts while standing in front of a decaying brick wall. The search for "beautiness" is thus put forward as not only a dead end but also as prison-like. Since Lucas has been influenced by feminist theorists such as Andrea Dworkin,[88] it is instructive to look at how Dworkin critiques ideals of beauty:

> Standards of beauty describe in precise terms the relationship that an individual will have to her own body...In our culture, not one part of a woman's body is left untouched, unaltered. No feature or extremity is spared the art, or pain, of improvement...From head to toe, every feature of a woman's face, every section of her body, is subject to modification.[89]

The body modifications required to be "beautiful", referenced by Dworkin in 1974, have increased exponentially with the increased acceptance of cosmetic plastic

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[87] Quoted in Christoph Grunenberg, et. al. *Marc Quinn: Tate Liverpool*. exh. cat. Liverpool: Tate Liverpool, 2002, n.p.

[88] Collings writes that 'In the five years between leaving Goldsmiths and having her first show, Lucas discovered the feminist author Andrea Dworkin, who writes about issues of pornography and male violence against women. In Lucas's words, 'I started of on Andrea Dworkin and that led me to other feminists, Jacqueline Rose and Juliet Mitchell, which led me more into psychoanalysis, and Freud and Lacan. And I got interested in linguistics.' Ibid, p. 31.

[89] Andrea Dworkin. *Woman-Hating*. New York: Dutton, 1974, pp. 113-114.

surgery as a common practice.[90] Her expression has a quizzical quality asking the viewer what she or he expects from the female body. Must women strive for over-inflated, surgically altered, unnatural looking breasts to be beautiful? Is this what is now expected of a "beautiful" female body? The absurd globes and the title *Beautiness*, itself a made up word, ridicules the equation of female beauty with large breasts. This equation is also mocked in Lucas's *Woman in a Tub*. In Koons's original version, a woman covers her seemingly surgically enhanced breasts with her hands (figure 50). Koons has said of the sculpture, 'It was to show the interface between the victim and the victimizer. There's a snorkel and somebody is doing something to her underwater because she's grabbing her breasts for protection. But the viewer also wants to participate and victimize her.'[91] Lucas's sculpture undoes the image of woman as buxom porn star/victim by depicting the breasts as two limp fried eggs hanging from a hanger. In *Beautiness*, the cigarette covered breasts invokes the toxic aspects of unrealistic beauty standards, suggestive of body image disorders and leaking silicone implants.

The Vacuum Cleaner, Eggs, A Kebab, Cigarettes and A Bathtub: Embodying a Feminist Perspective

With the previous discussion of female masculinity and the aggressive gesture in mind, can Lucas's artworks be seen to embody a feminist perspective? Like many artists of her generation, Lucas has claimed an ambivalent relationship to feminism. She acknowledges being indebted to feminist theory but does not wish to

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[90] In 1999, the year *Beautiness* was photographed, 4.6 million Americans had cosmetic plastic surgery, a 66% increase from 1998. 89% of these procedures were done on women including 191,583 breast augmentations and 287, 150 liposuctions. It was recorded that 57% of women and 51% of men surveyed approved of cosmetic plastic surgery. www.surgery.org/press/1999_highlights.php. In 2005, the number increased to 10.2 million Americans. www.eurekalert.org/pub_releases/2006-03. For discussions of women and plastic surgery, see Ann Dally. *Women Under the Knife*. London: Hutchinson Radius, 1991 and Kathy Davis. *Reshaping the Female Body. The Dilemma of Plastic Surgery*. New York: Routledge, 1995.

[91] Author unknown. 'Art Institute get a Koons and she's all wet.' *Chicago Sun-Times*. 24 March 2006. Reproduced at http://www.sculpture.net/community/archive/index.php/t-2626.html.

be seen as a feminist. Lucas states, 'Feminism helped me mobilise myself for a while ... And though I've resisted becoming entrenched in feminism, it's definitely helped me...I've decided that I don't want to be the individual who is harping on continually about a particular issue.'[92] This ambivalent attitude towards feminism is common among Lucas's female contemporaries. The disavowal of feminism appears to stem from a fear of being written off as feminists and thus being not as successful as their male counterparts. Barbara Pollack contends that contemporary British women artists distance themselves from feminism and instead construct a 'bad girl' image.[93] I would argue that Lucas's sculptures and photographs do indeed embody a feminist perspective. I concur with Collier Schorr's statement that Lucas's works are 'firmly rooted in a recognizably feminist polemic.'[94] Static notions of gender become blurred as aggressive gestures and invocations of female masculinity are juxtaposed with a female body. As Debbie Epstein and Deborah Lynn Steinberg suggest, 'Even the clichéd statement, "I'm not a feminist but..." is, in fact, a euphemism which creates a permissive space within which to claim some of the aspirations of feminism while disclaiming the negative connotations of the label.'[95] Lucas's works can be seen as engaged in a feminist project that complicates fixed, essentialist ideas about identity by blurring gender boundaries.

In *Beautiness* and *Woman in a Tub*, Lucas accentuates breasts and genitals to parody the tradition of seeing women as only 'a collection of sexual parts'. This tradition is reiterated in order for it to be subverted. *Two Fried Eggs and a Kebab*

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[92] Quoted in Freedman, op. cit., p. 30.

[93] Pollack quotes Laura Cottingham who argues that 'Bad Girls, as a term, acts to infantilize as well as pseudo eroticise the art and the artists, it claims to champion.' Barbara Pollack. "Babe Power: Bad Girls or Babes, on postfeminist art." *Art Monthly*, No. 235, April 2000, pp. 9-10.

[94] Collier Schorr. "The Fine Line Between This and That." *Parkett*. No. 45, 1995, p.98. Maria-Anne Mancio also argues that 'as the Britart phenomenon is being consolidated and commodified, it is vital to argue for a feminist approach.' Marie Anne Mancio. "Superlass: We Are Young, We Get By." *Make*, no. 71, Aug.- Sept. 1996, p. 11.

[95] Debbie Epstein and Deborah Lynn Steinberg. "No Fixed Abode: Feminism in the 1990's." *Parallax*. No. 3. Sept. 1996, p. 3.

(figure 48) and *Self Portrait with Fried Eggs* (1990) (figure 63), where two eggs are placed over her breasts, function in the same way. *It Sucks* (1999) (figure 64) and *Oral Gratification* (2000) (figure 65) provide other examples of feminist statements by Lucas. Both sculptures problematise women's relegation to certain roles in the workplace and at home. In *It Sucks*, a pair of cigarette covered globes, identical to those in *Beautiness*, hang nestled in a brassiere that is tied to a vacuum cleaner that is also covered in cigarettes. In *Oral Gratification*, the circular forms imply a female body sitting in an office chair. In the sculptures, the globes act as a shorthand symbol for female subjects. The construction of the breast-like forms out of cigarettes in the sculptures and photograph de-eroticizes breasts and indicates corrosive environments and positions.

Frederic Jameson argues that 'pastiche is, like parody, the imitation of a peculiar or unique style...Pastiche is blank parody, parody that has lost its sense of humour.'[96] If one is to accept this definition of pastiche, Lucas's sculptures are more parody than pastiche since they have certainly not lost their sense of humour. The comic qualities of her works provide an entrance point for the viewer from which the voicing of feminist concerns occurs. The humour acts as a foil for the objectification of women. Lucas asks the viewer to consider what it means to present an aggressive female subject. For the critics mentioned previously, masculine posturing is equated with maleness. But for Lucas, portrayals of strength and dominance are female attributes. The combination of sculptural objects and titles in *It Sucks* and *Oral Gratification* implies that one facet of women's roles in the home and the workplace involves orality, in particular the giving of oral sex. In *Oral Gratification*, the office chair and the title suggest the stereotype of what male employers expect from their

[96] Frederic Jameson. "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture*. Hal Foster, ed. New York: The New Press, p. 131.

secretaries. *It Sucks* implies that a woman's role in the home is not only that of housecleaner but also a sexual object. While the title emphasizes both these aspects, it also comments upon this positioning of women, claiming that "it sucks". Positioning in relation to these two later sculptures, *Where Does It All End?* presents orality as a defiant and rebellious stance rather than a critique of subservience. Antoni's *Lick and Lather* performs a similar function. Due to her use of chocolate as a material, according to Ewa Lajer-Burcharth, 'Antoni materializes the body *itself* as cultural rather than only biological substance and thus as a product of constraint exerted by the dominant discourse – e.g., the discourse of thinness as a subjective ideal generated by the visual culture of the post-industrial society.'[97] In *Lick and Lather*, orality is thus also positioned as a device that questions strictures of femininity.[98]

As a case study of the predominance of casting during the 1990s, my analysis of Lucas is one example of a reconsideration of the conspicuous absence of casting in art historical accounts of sculptural practice.[99] This chapter has sought to redress the devaluing of casting from the body as a sculptural technique, a method of production that continues to have its detractors. For instance, art historian Richard

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[97] Ewa Lajer-Burcharth. "Antoni's Difference." *Janine Antoni*. Dan Cameron, et. al. Kusnacht, Switzerland: Ink Tree, 2000, p. 45. Her italics.

[98] For a further discussion of orality and art, see Jacqulyn Kolodiejcuk. *The Voiceless Mouth: Orality in postmodern feminist body art.* MA Thesis. Concordia University, 2003.

[99] This is not to say that casts were never used during the twentieth century as a method of making. There were the occasional examples, such as sculptures by Camille Bryen and Pablo Picasso in the 1930s, and Jasper Johns and Marcel Duchamp in the 1950s. The late 1960s saw a major shift in sculptural practice with artists such as George Segal, Edward Kienholz, Duane Hanson and John De Andrea who created life-sized sculptures of complete bodies from casts directly of the body itself. In the 1960s and 1970s, the use of casts to make sculptures of the fragmented body increased with works by Bruce Nauman, Rodolfo Krasno, Luciano Fabro, César, and Guiseppe Penone. However, it was until the late 1980s that the method of using casts from the body became a predominant and generally accepted way of working within sculptural practice. The 2002 *Second Skin: Contemporary and Historical Life Casting* exhibition at the Henry Moore Institute in Leeds, U.K. provided a noteworthy example of redressing this absence by exploring the diversity of casting techniques, its uses, influences from the 1970s until the present. See Feeke, op. cit. Lucas's *Where Does It All End?* was included in this exhibition.

Shiff describes casting as a 'mechanistic and mindless' technique.[100] Andrew Wilson argues that contemporary artists returned to the body 'in the belief that the closest purchase on real authentic expression can be achieved by the presentation of material that is as unmediated and as untransformed as possible and that the best material is the body (often by means of the direct body-cast).'[101] Lucas's cast sculptures are anything but mindless, mechanistic, unmediated or untransformed. Hal Foster wonders, 'How to tell the difference between a return to an archaic form of art that bolsters conservative tendencies in the present and a return to a lost model of art made in order to displace customary ways of working?'[102] I propose Lucas's use of casting as a sculptural technique that is not a 'conservative' adherence to 'an archaic form' but rather transforms the 'customary' traditions of casting. Rather than adopt the view of Lucas supposedly performing, in Ritchie's words, 'a masculine persona [to] get some of the associated cultural freebies'[103], I propose Halberstam's notion of female masculinity as an alternative lens. Through this approach, I have sought to explore the ways in which Lucas complicates fixed gender categories in her sculptures and photographs. Through her choices of gestures, materials, surface qualities, the inclusion of found objects and the challenges that her works present to the viewer, Lucas expands the potential meanings for casting as a medium. As has been argued, the notions of "the lived body" and female masculinity become intertwined through sculptural technique. The sculptures examined here invoke an aggressiveness and anger that has not conventionally been associated with cast sculptures of women's bodies.

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[100] Richard Schiff. "L'Empreinte: Various Artists, Centre Georges Pompidou, France." *ArtForum*. Summer 1997, p.132.
[101] Quoted in Mark Sladen. "The Body in Question." *Art Monthly*. No. 191, Nov. 1995, p. 3.
[102] Martha Buskirk and Mignon Nixon, eds. *The Duchamp Effect*.. Cambridge, Mass.: The MIT Press, 1996, p. 5.
[103] Ritchie, op. cit., p. 51.

3 Video Made Flesh: Fragmentation of the Skin's Surface

> It's just that I often wonder where my body ends...I mean what my boundaries are...whether it's the skin...what about things like hair and nails, and you know, things that come out of the body in the form of urine, faeces, blood...where does it all end?[1]
>
> Mona Hatoum, from performance of *Look No Body!*, 1981

> The first thing I noticed when I came here [to Britain] was how divorced people were from their bodies, although recently the art world has become far more preoccupied with the body. I am convinced that this is a direct result of the AIDS epidemic which has forced everyone to become aware of the body's vulnerability. Since my early performances, the body has been central to my work.[2]
>
> Mona Hatoum, interview with Michael Archer, 1997.

Much has been written regarding the body in sculptures, installations and videos created by Mona Hatoum, a Palestinian artist who currently lives in Berlin.[3] However, absent from the literature is an in-depth discussion of the centrality of fragmented bodies in Hatoum's overall oeuvre. This chapter investigates one aspect of this tendency: how skin is positioned as a site of fragmentation. Fragmenting the body through images of skin is itself unusual. Skin is normally seen as holistic, an all encompassing entity that envelopes the inside of the body. Claudia Benthien notes that the skin 'serves both as a representation of the whole and as that which conceals it.'[4] A primary focus here will be what it means to present the skin as fragmented instead of as a holistic covering. The theoretical concepts of "traumatic

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[1] Michael Archer, Guy Brett and Catherine de Zegher *Mona Hatoum*.. London: Phaidon Press, Limited, 1997, p. 119.

[2] Archer, op .cit.,. p. 8. The theme of the body's vulnerability in relation to the HIV/AIDS epidemic will be explored in depth in the next chapter about the sculptures of Robert Gober.

[3] For discussions of the body in Hatoum's work, see Archer, op. cit., Jacinto Lageira. "Cavites et parois des corpos sur la vision tactile." *Mona Hatoum*. exh. cat. Christine van Assche, et. al. Paris: Centre George Pompidou, 1994, pp. 36-47, Desa Phillipi. "Some Body." Van Assche, op. cit., pp. 24-35 and Adolphs, Volker, "The Body and the World." *Mona Hatoum*. exh. cat. Christoph Heinrich, ed. Hamburg : Hatje Cantz Publishers, 2004, pp. 42-60.

[4] Claudia Benthien. *Skin: on the cultural border between self and the world*. Trans. Thomas Dunlap. New York: Columbia University Press, 2002, p. 23. Steven Connor concurs that the skin is 'taken as synecdoche for the body as a whole.' Steven Connor. *The Book of Skin*. London: Reaktion Books, 2004, p. 23.

body memory", the "Skin Ego" and "haptic visuality" will be utilised as tools to examine the fragmentation of the skin. The works under discussion in this chapter, (sculptures, installations with video components and single channel videos) position the skin as fragmentary. In Hatoum's *Corps Étranger* (1994) (figure 66), *Deep Throat* (1996) (figure 67),and *Entrails Carpet* (1995) (figure 68), the skin is breached and removed to reveal the inside of the body, its orifices and viscera.[5] This chapter seeks to establish an important , yet under-discussed, relationship between Hatoum's sculptures and her earlier videos. This analysis will demonstrate that portraying fragments of the inside of the body has been a primary and continuous focus for Hatoum. The use of medical technologies, (the endoscope, the colonoscope, the x-ray) and media technologies (the video camera, the monitor, video projection and the laser disc) will be discussed as central components in these works that function to increase viewer interaction. Hatoum's early videos and performances are significant of what Chrissie Iles defines as a shift 'from the external form of the body to its inner workings' that occurred in video production during the 1980s.[6] Like the prevalence of images of fragmented bodies, a preoccupation with the internal workings of the body was not only a 1980s phenomenon but straddled both decades. The analyses of Hatoum's sculptures to follow demonstrate that an interest in the inside of the body continued to be sustained beyond the 1980s and far into the next decade.

I am particularly interested in how Hatoum's sculptures from the 1990s, including those listed above and *Pull* (1995) (figure 69) re-investigate themes from

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[5] While Corps *Étranger* and *Deep Throat* are installations that combine of three-dimensional objects and video, I consider them here as sculptures in light of Rosalind Krauss argument about the expansion of the sculptural field. See Rosalind Krauss. "Sculpture in the Expanded Field." *The Anti-Aesthetic: Essays on Postmodern Culture*. Hal Foster, ed. New York: The New Press, 1998, pp. 35-47.
[6] Chrissie Iles. *Signs of the Times: A decade of video, film and slide-tape installations in Britain, 1980-1990*. exh. cat. Oxford: Museum of Modern Art, Oxford, 1990, p. 23.

the videos and performances she produced at the Western Front in Vancouver, Canada during the 1980s.[7] These themes include the fragmentation of skin, issues of violence, visceral qualities of video and viewer interaction, intimacy and distance and transforming the boundaries of the body. Hatoum created six videos during her three residencies at the Western Front: *So Much I Want to Say* (figure 70) and *Bars, Barbs and Borders: The Negotiating Table* (figure 71) in 1983, *Changing Parts* (figure 72) and *Variations on Discord and Divisions* (figure 73) in 1984 and *Measures of Distance* (figure 74) and *Eyes Skinned* (figure 75) in 1988. While authors have cited these videos as being produced at the Western Front, the importance of Hatoum's Vancouver residencies and the impact of the exploration of themes in her early videos upon her later installations have been underestimated if not entirely overlooked.

Although the connection has also yet to be explored in any depth, as will be demonstrated here, Hatoum's collaboration with Canadian artist Kate Craig, one of the founders of the Western Front, was pivotal in the development of the themes and experimental video techniques discussed thus far. Craig oversaw the artist residencies at the Western Front and was directly involved in the production of Hatoum's videos. Given that this was an influential collaboration, I want to consider Hatoum in relation to Craig's most well-known video, *Delicate Issue* (1979)(figure 76). As will be argued, this video explores much of the same terrain as Hatoum's works under discussion here. Craig asks a number of questions in *Delicate Issue*: 'How close can the camera be? What is the dividing line between public and private? How real do you want me to be? Does intimacy breed obscurity? At what distance does the subject read? When do you cut out? When do I cut out? How close

[7] The Western Front was, and continues to be, an artist run centre renowned for its artist residencies, particularly in video, performance, music, dance and visual arts.

do you want to be? Who is willing to watch the frame?' Since these questions are taken up by Hatoum and pervade her art production in various ways, they will serve as a framework for the chapter. As part of a generation of women artists whose art production followed after the first wave of feminism, Hatoum's works are continuations and re-inscriptions of the concerns of an earlier generation of feminists who presented their own bodies in video and performances to question spectatorship and to disrupt the idea of woman as object. Hatoum states, 'Feminism has had a tremendous impact on the art world since the beginning of the seventies. I feel that examining power relationships along the gender divide also paved the way to questioning other power structures along the lines of race, class and cultural difference.'[8]

During the 1970s, the first decade of video art, videos often sought to create an alternative viewing experience to that of television or cinema spectatorship. Craig's *Delicate Issue* was created within the burgeoning feminist artistic practices in the Canadian centres where video was just beginning to be produced.[9] The video explores issues and questions that were being brought to light by first wave feminism. Writing about video art in English Canada, video historian Dot Tuer states: 'As a cultural critique that questioned mechanisms of objectification and structures of representation itself, feminism's collision with alternative video practices brought into sharp relief issues of spectatorship, presence/absence binaries, and sexual difference.'[10] These themes, present in *Delicate Issue*, also emerge in another video by a Canadian artist: Lisa Steele's *Birthday Suit with Scars and Defects* (1974) (figure 77). In both Steele's and Craig's videos, women's bodies are

[8] Quoted in Fereshteh Daftari. *Artist's Choice: Mona Hatoum. Here is Elsewhere.* exh. cat. New York: Museum of Modern Art, 2003, p. 3.
[9] These centres were Vancouver, Toronto, Halifax and Montreal.
[10] Dot Tuer. "Mirroring Identities: Two Decades of Video Art in English-Canada." *Mirror Machine: Video and Identity*. Janine Marchessault, ed. Toronto: YYZ Books, 1995, p. 115.

seen from close up with an emphasis on skin that is scarred, blemished or freckled. They are real, lived female bodies that sweat and are marked by life experiences. These two Canadian works will be presented as exemplary of the type of feminist inquiry taken up and transformed by Hatoum. Like Hatoum's works from the 1980s and 1990s, Craig and Steele query how female bodies are perceived and socially inscribed. Hatoum's works are also informed by feminist performance artists from the 1970s who explored issues of violence in relation to the female body. For example, in Gina Pane's *Azione sentimentale* (1973), the artist cuts into her skin with razor blades and pierces it with thorns (figure 78).[11] In Ana Mendieta's performance *Untitled (Body Tracks)* (1974), she smears blood tracks across a canvas. (figure 79). As will be seen in the discussion of Hatoum's performances from the 1980s, she also alludes to violence through the allusions to cutting and the use of blood as a material.[12]

In the 1980s, Hatoum, in her own words, 'worked mostly in performance and video.'[13] During the 1990s, her production shifted to concentrate upon sculptures and installations. As will be seen regarding the works from the 1990s discussed here, video and performance continued to serve as elements in some works. Hatoum states that 'I think the eighties generating a great deal of theoretical discussion...But I feel that these preoccupations were carried through in a more refined and subtle

[11] Many artists have inflicted harm upon their bodies in the name of art in numerous performance works from the 1970s until the present. For a discussion of body art and performance, see Lea Vergine. *Body Art and Performance: The Body as Language*. Milan: Skira, 2000, Jane Blocker. *What The Body Cost: Desire, History and Performance*. Minneapolis & London: University of Minnesota Press, 2004, Francesca Alfano Miglietti. *Extreme Bodies: The Use and Abuse of the Body in Art*. Milan: Skira, 2003 and Kathy O'Dell. *Contract with the Skin: Masochism, Performance Art and the 1970s*. Minneapolis: University of Minnesota Press, 1998.

[12] In an artist's choice exhibition that Hatoum curated at the MOMA in New York in 2003, she states she chose feminist works from the 1970s because 'it was a very interesting period.' She laments the fact that the 'the only female well-represented [in the MOMA's collection] from that period is Cindy Sherman.' In her exhibition, she included Sherman's early film stills series, Martha Rosler's *Semiotics of the Kitchen* (1975) and a series of self-portraits made by Ana Mendieta in 1972 that, in Hatoum's words, 'bear an uncanny resemblance to the later work of Sherman.' Quoted in Daftari, op. cit., p. 3.

[13] Ibid, p. 5.

manner in the art that was produced in the 1990s.'[14] The themes in Hatoum's videos produced at the Western Front had their genesis in Canadian considerations of first wave feminism. These themes became re-envisioned and transformed not only through a change in medium but also due in part to the broader body awareness of the 1990s attendant on the AIDS crisis.

The Body in Video: Narcissistic Enclosure or Cultural Inscription?

The two preceding chapters have analysed three dimensional works that fragment the figure. This chapter incorporates examinations of corporeal fragments in video, presented either as part of an installation, a projection or on a single monitor. To what extent can these video components be seen as fragmentary? Conventionally, a partial body in two dimensions will likely not in and of itself be seen as a fragment, because as viewers, we are conditioned to the device of the frame. For example, the viewer is aware that beyond the frame of a conventional portrait painting or photograph is the rest of the sitter's body. In such a case, the frame exists to focus our attention, and not to create a fragment in its own right. Of course, unusual framing can itself have a fragmenting effect. Video within an installation context fragments bodies in space, movement , and/or time. These video elements can be seen to take the place of a sculptural object serving the same purposes as some of the works discussed in the previous and following chapters. But, as will be seen, such videos may also relate to the growing video art tradition of the last few decades, which itself deals with the skin's relationship to the self.

In an influential article written in 1976, Rosalind Krauss describes the presence of either the artist's body as performer and subject or the viewer's body in

[14] The preoccupations she cites are 'deconstructive theories, psychoanalysis and feminism, discourse around identity and the "Other."' Ibid, p. 3.

video installations as a common and persistent feature in early video art.[15] However, I disagree with Krauss's argument that video art is an essentially narcissistic practice. She writes of 'a narcissism so endemic to works of video that I find myself wanting to generalize it as the condition of the entire genre' and 'the narcissistic enclosure inherent in the video-medium.'[16] According to Krauss, in video art, there is an 'erasing of the difference between subject and object', a transformation of 'the performer's subjectivity into another, mirror, object' and an 'ambiguity of temporal reference.'[17] Krauss analyses videos by Vito Acconci, Richard Serra, Bruce Nauman, Lynda Benglis, Joan Jonas and Peter Campers that utilise mirror reflections and/or feedback between the camera and the monitor. While not only are these devices not employed in the works discussed here, I would argue that they do not present the self in order to create a 'narcissistic enclosure.' Rather they question how women's bodies are perceived. Contrary to Krauss's definition of a narcissistic tendency, these works explore the politics of intimacy which involves an interaction between the social, cultural and political and the psychic/psychological. Craig, Steele and Hatoum make use of the early feminist rallying cry that "the personal is political."

Ewa Lajer-Burcharth argues that video works made in the 1990s no longer partake in the type of narcissism described by Krauss. She writes that the 'the return to the body' in videos produced during that decade leave 'the self-absorbed video Narcissus behind, this work, in other words, stages the idea of the self as an effect of cultural inscription through vision.'[18] Lajer-Burchardt's statement certainly correlates with Hatoum's video installations from the 1990s, but as I will argue, it

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[15] Rosalind Krauss. "Video: The Aesthetics of Narcissism." *October*. Vol. 1, 1976, p. 52.
[16] Ibid, pp. 50, 64.
[17] Ibid, pp. 57, 55.
[18] Ewa Lajer-Burcharth. "Real Bodies: Video in the 1990s." *Art History*. Vol. 20, No. 2, June 1997, p. 187.

also correlates with her videos produced at the Western Front in the 1980s, and indeed with the videos created by Craig and Steele in the 1970s. In all three cases, the artists are not engaged in a narcissistic exercise but utilise images of their own female bodies in order to question 'cultural inscriptions.' It is noteworthy that Lajer-Burcharth's argument about the 1990s can also apply to two feminist works from the 1970s. The ways in which Craig and Steele position the body are precursors to something that happened more broadly in the 1990s, explorations of a culturally inscribed self. The title *Delicate Issue* implies that to create an image of the nude female form is in itself a delicate issue which was particularly politically and philosophically fraught during the late 1970s. Benthien argues that beginning in and since the 1970s many artists, particularly women artists, have been preoccupied with the skin. She writes, 'Their works and performances deal quite concretely with skin as a place of encounter: in the process these artists have expanded the genre of self-portrait to encompass their own bodies, bodies, moreover, no longer merely invoked as likenesses but whose very surfaces become a canvas.'[19] The title could also be seen as a word play, referring to the skin as a vulnerable surface, similar to that seen in Steele's video. This link between skin and vulnerability will also be examined when looking at Gober's sculptures in the next chapter.

How Close Can the Camera Be?: Entrails, Orifices and the Inside of the Body

Fragments of skin, orifices and the inside of the artist's are closely examined in *Corps Étranger* (1994) (figure 66). The viewer enters a large, dark structure, which, from the outside, appears similar to an upside down, giant CAT scan machine. Inside, viewers are afforded little room to move. They must push themselves up against the walls so as not to step on the video projection of the

[19] Benthien, op. cit. p. 2.

artist's insides centrally located on the floor. In this sculptural installation, Hatoum employs both endoscopic and colonoscopic examination equipment to explore the orifices of her body. The use of technology will be returned to later. Body parts are isolated as miniature optical devices roam through Hatoum's intestinal tract, throat, vagina, etc (figure 80). At one point, the artist's enlarged eye stares back at the viewer through the video projection. In Hatoum's installation, skin morphs into flesh. Each orifice is taken in turn and, as the device delves deeper into the body, it becomes unclear which part of the body is being explored. Lajer-Burcharth notes that Hatoum submits 'her own body to a pitiless and fragmenting visual scrutiny.'[20] The large structure and the projection force the viewer to become aware of their own and other people's bodies within that sculptural space. The feeling one gets upon entering any darkened room in the gallery to view video installations is an unsure, slightly dizzying one. As will be seen in the discussion of Hatoum's later work *Pull*, viewers interacted differently at times to the piece depending on their gender. Lajer-Burcharth writes that when she saw the installation in Paris, men often left the booth quickly while women 'lingered' trying to ascertain which female body parts they were viewing.[21] Benthien, in her discussion of the writings of Franz Kafka and Sylvia Plath, suggests that 'Through a narrowly focused fixation on various aspects of the facial surface, the person disappears as a human counterpart and becomes a foreign body, a merely objectified thing.'[22] In *Corps Étranger*, the close-ups of the interior and exterior shots of the body, enact a similar estrangement that renders the body exactly as the title suggests, strange and foreign. That alien quality also speaks of immigration and exile. The viewer's disquieting experience of watching the insides of the artist's body may be equated to the fragmenting experience of being

[20] Lajer-Burcharth, op. cit., p. 195.
[21] Ibid, p. 212.
[22] Benthien, op. cit., p. 14.

dislocated from one's native culture. The psychic and cultural aspects of geographic dislocation become embodied. *Corps Étranger* contains a double meaning; the body is rendered strange by both medical technology and dislocation. As the title suggests, translated as foreign or strange body, the female body is again positioned within an experience of diaspora. This theme will be explored again later.

Thanks to late twentieth-century technological innovations, video installations have been able to assume a wide range of formats and sizes. *Deep Throat* (1996) also utilises both medical and media technology. On a table covered with two white tablecloths, sits a plate, fork, knife, and empty glass (figure 67) As seen in this detail, the middle of the plate is cut out to reveal a round television screen (figure 81). The screen shows a video filmed during an endoscopy, in which an optical device is inserted down her oesophagus. A chair is placed slightly away from the table, in front of the plate. All of these elements place the viewer in particular relationship to the work. One can imagine sitting down at the table and picking up the fork and knife. The installation has been seen in a number of exhibitions, including *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of Arts in London in 1997. Its most provocative incarnation was placed within a New York restaurant where patrons were sat down at this table and experiences the work as a complete surprise.[23] Like many of the works examined in the thesis, the senses are constituted as a significant means through which one experiences one's own body, the world and the bodies of others. The physicality of taste and eating is brought to the fore in Hatoum's exploration of the inner recesses of the body in *Deep Throat*. It is what Laura U. Marks describes as an 'affection-

[23] For more on *Deep Throat*, see Jennifer Fisher. "Relational Sense: Towards a Haptic Aesthetic." *Parachute*. No. 87, July/Sept. 1997, p. 7.

image' in that it 'arouses an emotional or visceral response.'[24] Like with *Corps Étranger*, viewing the functioning of a specific area of the body engenders a heightened awareness of the body. How often is the viewer swallowing while looking at the piece? Does the viewer gag upon looking into the depths of Hatoum's throat? The title suggests intrigue and pornography, referring to the pseudonym of the man who leaked to the press details concerning the Watergate scandal in the U.S. in the 1970s, and an eponymous porn movie of the era thought to have inspired that pseudonym. In *Deep Throat*, bodily processes become the material for surveillance. The use of this title alludes to how women's bodies are inscribed by pornography, objectified as orifices.[25] As will be argued, *Delicate Issue* undoes the convention of a naked female body in a video as pornographic. Similarly, *Deep Throat* de-eroticizes the throat as a tool for fellatio as presented in the movie of the same name. Lajer-Burcharth states that the body parts in *Corps Étranger* 'that the pornographic vision traditionally constructs as sites of erotic investment' are also stripped of 'any erotic aura.'[26]

In Hatoum's 1984 video *Variations on Discord and Divisions*, the boundary between the inside of the body and the outside is also breached. The twenty eight minute video documents a performance by Hatoum at the Western Front on December 14, 1984 (figure 73). The video is an example of how videos and still photographs often remain the only traces of the performances. These videos and photographs have become artworks in and of themselves, exhibited in lieu of the performance. Towards the end of the video, Hatoum covers a table with white plates

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[24] Laura U. Marks. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*. Durham & London: Duke University Press, 2000, p. 28.
[25] For more on pornography, see Linda Williams, ed. *Porn Studies*. Durham & London: Duke University Press, 2004 and Joan Mason-Grant. *Pornography Embodied: From Speech to Sexual Practice*. Oxford: Rowman &Littlefield Publishers Inc., 2004.
[26] Lajer-Burcharth, op. cit., p. 200.

identical to the plate in *Deep Throat*. She then takes out bits of viscera from inside the cover-alls she wears and cuts them into smaller pieces and places them onto the plates (figure 82). At the end of the performance, she serves the plates to members of the audience. The inside of the body becomes externalised and the audience is asked to feast on the body of artist. I would argue that this part of the performance is a precursor to *Corps Étranger* and *Deep Throat* which also serves the inside of the body up to the audience although through the use of video and medical technologies.

Both *Deep Throat* and *Corps Étranger* are also reminiscent of three early 1980s performances by Hatoum: *Don't Smile, you're on camera!* (1980) (figure 83), *Video Performance* (1980) (figure 84) and *Look No Body!* (1981) (figure 85). These performances also explore the boundaries between the inside and outside of the body, skin and flesh, artist and audience. In *Don't Smile, you're on camera!*, Hatoum uses a live video camera to focus on body parts, including torsos, feet, faces and crotches, of audience members. The images displayed on a monitor are superimposed by x-rays of the same fragments of the body. For instance, the clothed body parts of the audience transform into images of a woman's torso, a hairy chest or an x-ray of the ribs and lungs.[27] Hatoum thus actively fragments images of the bodies of audience members (figure 86). This must have been a destabilising experience for the audience: being scrutinised and under surveillance.[28] In addition, sexual differences were confused. Women's body parts were placed onto male subjects and vice versa.

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[27] Christoph Heinrich writes that the 'performance is made possible with the participation of three assistants who are not visible to the audience. Two assistants use a second live camera to scan their own naked bodies while a third assistant mixes the images fed n by the two live cameras.' Christopher Heinrich, ed. *Mona Hatoum*. exh. cat. Hamburg: Hatje Cantz Publishers, 2004, p. 84. The third assistant must have also mixed in images of x-rays.

[28] For a discussion of surveillance and performance art, see John Edward McGrath. *After Privacy: Surveillance, culture and performative space*. PhD dissertation. New York University, 1999.

In counterpoint to this use of montage, the ability of the camera to see inside the body is actually realised in *Corps Étranger.*

In *Video Performance* (1980), after video taping the audience, which is reproduced simultaneously on a monitor, Hatoum turns the camera on herself (figure 87). Although it appears that she is also recording lives images of herself, the monitor shows images of a naked Hatoum, as if the camera could see through her clothes (figure 84). This act of seeing underneath acts in much the same way that the medical technology dissolves the barriers between inside and outside in *Corps Étranger* and *Deep Throat.* Hatoum's says about *Video Performance*: 'This particular work deals with childhood memories of a scopophilic nature. I imagined that my pair of binoculars were magic and enabled me to see through layers of clothes, skin, flesh, etc. It is the curiosity of a child wanting to see behind the surface and finding through fantasy, a way out of social restraints.'[29] This longing for magical x-ray glasses harkens back to the early history of x-ray technology. Discovered by German physicist Wilhelm Conrad Roentgen in 1895, the x-ray revealed the skeletal system as if by magic. A 1895 photograph of Bertha Roentgen's hand, complete with wedding ring (Figure 88), as Lisa Cartwright observed, was 'regarded as the earliest X-ray photograph of the human body, was widely published and bore an enormous symbolic weight in public culture.'[30] Interestingly, although the earliest radiologists were men, their test subjects were often women. The x-ray images continue to almost always be of fragments of the body that seems at times abstracted. *Corps Étranger* comes full circle to the earliest

[29] Quoted in Heinrich, op. cit., p. 84.
[30] Lisa Cartwright. *Screening the Body: Tracing Medicine's Visual Culture.* Minneapolis & London: University of Minnesota Press, 1995, p. 115. Cartwright writes that in the early twentieth century, x ray photographs of hands became popular among wealthy women, 'covered in jewellery and married women gave x rays of their hands (presumably with wedding ring affixed, like Bertha Roentgen's hand) to their relatives.' Ibid.

radiographers' hopes for the technology's 'viability as a popular media form.'[31] Images of the interior of the body are brought into the public and visually aestheticised, as was the case with early x rays. Hatoum's *Look No Body!* (1981) (figure 85) also explores issues of surveillance as well as containing sounds of Hatoum's breathing, heartbeat and stomach rumbling recorded with medical equipment. In this performance, she drinks vast quantities of water and offers cups to the audience (Figure 89). A video monitor in the background shows a toilet which Hatoum uses frequently to urinate into.[32] As demonstrated in the introductory quote above, the sound tape includes statements by the artist which discuss and question the boundaries of the body.

These early performances encapsulate several issues that reappear in Hatoum's sculptures and installations in the 1990s; surveillance, the boundaries of the body, medical technology, the public/private divide and the solicitation of a visceral response by the viewer. The technologies employed by Hatoum in the performances and installations discussed thus far permit viewers to see not only the inside of the body but the skin in new ways. With the use of medical technology, *Corps Étranger* reconfigures the conventions of fragmenting the body in sculptural practice. This technology allows for close-up views of both the outside and inside of a female body. As will be seen in the discussion of *Delicate Issue*, earlier video could only explore the surface of the surface of the skin. Benthien writes, 'The implantation of human organs and eventually also of technological devices leads to a forceful abolition of the classical distinction between internal and external, a distinction traditionally marked by the skin.'[33] Through the use of video endoscopes

[31] Ibid, p. 109.
[32] For a partial transcript of the performance of *Look No Body!* in Newcastle-Upon-Tyne on March 28, 1981, see Archer, op. cit., p. 119-120.
[33] Benthien, op. cit., p. 11.

and video colonoscopes developed since the mid-1980s,[34] Hatoum enables the viewer to get closer still, to the point that the technology enters into her body. Although the endoscopic and colonoscopic apparatuses allow for detailed view of the interior of the body, they are also technologies that act as distancing devices, as the view of the body from this vantage point is alienating and disturbing. The body in *Corps Étranger*, although healthy, necessarily becomes pathologised, both through the use of medical technology and due to its fragmentation into a series of orifices. In popular culture, such as news reports, magazines, television, etc., the views provided by technologies such as endoscopy, mammography and colonoscopy are typically of diseased bodies. One assumes that a healthy body does not need to undergo such procedures.

In contemporary medical practice, the subjectivity of the patient may become disregarded as technology increasingly distances the doctor from the patient. As Drew Leder writes, increased use of 'diagnostic and therapeutic technologies' has replaced touch on the human body.[35] Leder argues that Merleau-Ponty's notion of "the flesh" needs to be augmented by including the inner workings of the body such as blood and internal organs. He thus adds viscerality to the equation, writing that:

> Beneath the surface flesh, visible and tangible, lies a hidden vitality that courses within me. "Blood" is our metaphor for this viscerality...I know that the entirety of my perceptual world rests upon the unperceived coursing of my blood – if it were to cease, all else would cease as well. [36]

Corps Étranger brings the inner working of the body into public consciousness, thus expanding upon Merleau-Ponty's notion of the "flesh." *Deep Throat* uses technology in three ways; an endoscopic camera films the inside of Hatoum's throat

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[34] The first flexible video endoscope was the Fujinon Series 2000 video endoscope, released in 1985. See: http://www.fujinonendoscopy.com.
[35] Drew Leder, ed. *The Body in Medical Thought and Practice*. Dordrecht, Boston & London: Kluwer Academic Publishers, 1992, p. 1-2.
[36] Ibid, pp. 204, 207.

that is recorded onto a laser disc. The laser disc player plays the footage on a small, round television screen. Like *Corps Étranger*, the sculpture refers to the manner in which the body has become reconfigured by medical technology.[37] It is now possible to see within the body without dissecting it. It is no longer just the medical profession that gets to see inside. Deanna Petherbridge comments that 'the human body, as illustrated in contemporary 1990s cd-rom pictorial atlases, is a sequence of radioscopic sections of ever greater reduction or magnitude, completely remapping the terrain of the body.'[38] One might think in this regard of the popularity of television shows of heart surgery that reveal the inside of the body in all its bloody glory as a form of entertainment.[39] The technological remapping of the body is often intimately linked with the fragmentation of the body itself.[40]

Before moving on to a discussion of the body as a site of trauma, I want to turn to a significant pairing of another sculpture and video that has yet to be considered. In both *Bars, Barbs and Borders: The Negotiating Table* (1983) and *Entrails Carpet* (1995) (figure 89), the body is stripped of its skin in order to focus upon viscera. In the opening shot of *The Negotiating Table*, a video documenting a

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[37] For a discussion of the ways in which surgeons utilise video, see Lorenza Mondada, "Working with video: how surgeons produce video records of their actions." *Visual Studies*. Vol. 18, No. 1, April 2003, pp. 58-73.

[38] Deanna Petherbridge and Ludmilla Jordanova. *The Quick and the Dead: Artists and Anatomy*. exh. cat. London: The South Bank Centre, 1997, p.64. Petherbridge writes, 'Especially in recent decades, medicine has supplied the materials with which artists can openly explore the troubling, unsettling aspects of bodily phenomenon. It is precisely because of its moral centrality that the body can so readily be used subversively. Showing parts concealed, or unfamiliar viewpoints, sexualised posed, explorations of decay and death can all have this effect. These themes are integral to personhood.' Ibid, p. 101.

[39] Jason Jacobs writes: 'The 'unhealthy' visual appetites of the viewing population seemed to be confirmed in the UK in August 1996 when footage of operations was released on the video of Everyday Operations. It showed mainly brain and eye operations and was promptly banned by the government, but its mere existence seemed to confirm both the unlikely idea that surgeons needed to make money on the side and that there was a market for it.' Jason Jacobs. *Body Trauma TV: The New Hospital Dramas*. London: British Film Institute, 2003, p. 56. In America, these shows were not banned. One can also think of how this trend has evolved into the present with the many shows about plastic surgery which show participants going under the knife.

[40] For a discussion of the Visible Human Project, which fragments two bodies of corpses in order to map them, see Paula A. Treichler, Lisa Cartwright and Constance Penley. *The Visible Woman: Imaging Technologies, Gender and Science*. New York and London: New York University Press, 1998.

1983 performance at the Western Front, the viewer sees a bloody, dark red, disgusting and gooey surface, as if the inside of the body has been revealed (figure 90). The covering over the body, a clear, transparent plastic sheet, appears as if it were a translucent skin that allows the viewer to see inside the body. It could also be interpreted as a covering for a body that has been flayed. As Benthien notes, 'The act of flaying deprives the victims of their identity along with their lives; in extinguishing the skin, it obliterates the person.'[41] In Hatoum's video, the skin appears fragmented as sections appear peeled away to reveal exposed flesh. This is similar to Sarah Lucas' *Where Does It All End?* (figure 55) discussed in the previous chapter which also makes an allusion to raw flesh and flaying. It is noteworthy that Hatoum poses the same question posed by Lucas in her title. In her 1981 *Look No Body!* performance, she asks 'where does it all end?' in relation to the boundaries of the body. The realisation when viewing *The Negotiating Table* that the movement of the mass of bloody flesh is caused by breathing is disturbing. In the initial close-up shots, patches of pink skin become identifiable underneath the heaving mass of viscera. Suddenly, a hand becomes apparent, seemingly disembodied, framed by what looks like entrails. Despite the initial shock of the hand's seeming disembodiment, one rationalises that it must still be attached because the body is breathing. It is not until several minutes into the video that the camera pans out to reveal an entire body lying on the table, with its feet sticking out from the plastic sheet.

This close-up on the entrails of the body is rendered three-dimensionally in Hatoum's *Entrails Carpet* (figures 68 and 89). It is as if the viscera under the plastic sheet in *The Negotiating Table* has spread to cover the floor as a rectangular carpet.

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[41] Benthien, op. cit., p. 72. Benthien provides a cultural history of flaying in chapter four titled "Flaying: Exposure, Torture, Metamorphoses.", pp. 63-94.

The light glints off the plastic sheet in the video in much the same way as it does upon the surface of the rubber. This use of furniture and everyday objects as referents of a body in its absence reappears frequently in Hatoum's sculptures in the 1990s. For example, her sculpture *Marrow* (1996) (figure 91) consists of a collapsed crib made out of reddish-orange rubber, suggesting the body's fragility. The title and the form suggest a body laid to waste by diseases such as leukaemia.

What Is the Dividing Line Between Public and Private?: The Body as a Site of Trauma

The sculptures and videos discussed this far demonstrate how Hatoum utilises images of the inside and outside of her body to explore the divide between private and public, the performer/subject and the audience. Another means by which she explores and transforms this divide is by positioning the body as a site for trauma. As mentioned in the introduction, the connection between the fragmented body and trauma was an oft-repeated theme in works from the 1980s and 1990s. Hatoum's 1980s videos also explore this link. In *The Negotiating Table*, Hatoum covered herself in animal blood and viscera. A red liquid, which looks like dried blood, stains the canvas upon which the artist lies (figure 71). These bloody marks are reminiscent of the 1972 performance by Ana Mendieta mentioned earlier (figure 79). The apparent flaying of this figure's flesh renders the subject anonymous, just as Benthien suggests. Although the perception of fragmentation in the initial close-up shots is gruesome, the revelation of the entire body seems even more unsettling. This spotlight over the table, the rope tied around her feet and the bandages around her head evoke torture methods. The spotlight also reveals three empty chairs that surround the table, standing in for the absent bodies of the torturers. Accompanying the performance is a soundtrack of news reports about the invasion of Lebanon in June 1982 and negotiations amongst Western leaders which furthers a link between

the performance and the traumas of war. The allusion to violence standing in sharp contrast with everyday domestic objects, as also seen in *The Negotiating Table*, is disturbing. The horrific fragmentation of a violated body is even more apparent in a series of preparatory gouaches for the video. In one gouache, three men, dressed in black suits, sit in the chairs, leaning over the table. They are in the process of pulling apart and devouring a body which could be read as either male or female (figure 92). In another drawing, the men are naked and the body has become increasingly bloody and fragmented (figure 93).[42] This gruesome pulling of the body to pieces is partially retained in the video in which the body is equally bloody. The body is experienced initially as fragmented since the viewer becomes aware of certain body parts one at a time.

Eyes Skinned (1988), also produced at the Western Front, again employs images of a fragmented body to examine issues of violence and brutality. The ten minute video begins with a face covered in a black shroud and a soundtrack of someone breathing. A pair of hands covers the face (figure 94). Images of dead bodies and violence are projected onto the surface of the skin (figure 95). As in *The Negotiating Table*, a soundtrack of news reports crackles, this time in both English and Arabic. The appearance of death created by the shroud over the face is negated by the sound of breathing. Like *Eyes Skinned* and *The Negotiating Table*, *Variations on Discord and Divisions* , Hatoum alludes to bodily harm, violence and bloodshed (figure 73). In one segment, dressed in grey cover-alls and with her head covered in a black mask, Hatoum washes the floor covered in newspapers with what appears to be blood. She then crawls across the bloody floor towards the audience. The image

[42] The third drawing is fairly abstract with the four figures sketched out in brown paint. The last gouache shows the setting of the resulting performance with the bloody, wrapped body on the table surrounding by three chairs with an overhanging light. These drawings were presented with the video in a 2004 touring exhibition at Hamburger Kunsthalle, Kunstmuseum Bonn and Magasin 3 Stockholm Konstall.

of the knife upon the black mask portrayed in *Eyes Skinned* is first demonstrated in this video. However, in this work, the knife pierces the cloth to reveal Hatoum's eyes and mouth. She tapes a large masking tape X on her back which to further position herself as a victim of violence.[43] While located within a consideration of early feminist performance works, unlike Gina Pane's 1973 performance mentioned earlier (figure 78), Hatoum does not inflict harm upon her own body but only suggests violence.

So Much I Want to Say (1983) (figure 70) fragments the body through the devices of the close-up and remote viewing. The video was performed live in Vancouver while being transmitted to Vienna through a Slowcan video and telephone music exchange. This earlier example of interactive video demonstrates how technology has remained a constant, if shifting, means through which Hatoum allows for enhanced viewer interaction with her work. In *So Much I Want to Say*, a pair of male hands are positioned so as to cover Hatoum's face. She struggles to remove the smothering hands with her own hands, by twisting her head and at times biting the fingers. But her struggle is in vain. The soundtrack, a repetition of the phrase 'so much I want to say' drones on, thus reinforcing Hatoum's struggle as a futile exercise. The trauma of the scene is enhanced by the close-ups on the face in *So Much I Want to Say*, by its inherent fragmentation, in order to make it feel more claustrophobic and contained within the video. The focus on her face and the fragmentation of the perpetrator's body into a pair of hands is most unsettling since the viewer sees who is silencing the woman on the screen. This claustrophobic framing device is employed to create a visceral response in viewers, who might feel

[43] She also brings a table and two chairs to the centre of the room, which looks to the furniture in *The Negotiating Table*. She attempts to sit at one of the chairs but repeatedly falls off of it. Then as mentioned in the previous sections, she covers the table with white plates, pulls viscera from inside her clothing which she puts on the plates and brings to the audience.

fear and unease in the pits of their stomachs, as if watching a crime that they cannot do anything about it.

Hatoum again positions her body as a site for trauma in *Pull* (1995) (figure 69). In this sculpture, a braid of human hair hangs in a small alcove cut into the gallery wall. The dark hair appears to be connected to the video screen located directly above it. On the monitor, a woman's face is placed upside down. Initially, her eyes are closed as if asleep. There is a surprising result when one does what was instructed and pulls on the braid: the woman opened her eyes and her face is no longer relaxed but reacts, sometimes looking as if in pain. While it is unlikely that the viewer is aware of this fact, his or her touch affects the body of the artist. The braid is a hair extension tied to the performer's own hair.[44] Christoph Heinrich describes *Pull*: Hatoum 'lies on a bed behind the monitor with a closed-circuit camera above her head' while camera transmits her facial expressions to viewers on the other side of the wall.[45] *Pull* was performed live over a three day period for two-hours' duration each. Responses to *Pull* demonstrated sexual difference in terms of viewer interaction. Guy Brett relates that 'Hatoum noticed that, on the whole, men yanked the hair without compunction, whereas women were more gentle, and even reluctant, presumably through self-identification.'[46] Through viewer interaction, the fragment is positioned as a part of a mechanistic body, a body that works like a machine with cogs and pulleys. *Pull* encourages viewers to interact with the piece in

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[44] Hatoum has used human hair as an artistic material in several works including *Hair Drawing*, 2003, *Skin, nail and hair*, 2003, *Untitled (grey hair with knots)*, 2001, *Untitled (hair grid with knots 2)*, 2001, *Recollection*, 1995, *Keffieh*, 1993-1999, *and Jardin Public*, 1993. For a discussion of hair in relation to her oeuvre, see Richard Julin and Elisabeth Millquist. "Notes on Hair." Heinrich, op. cit, pp. 75-78 and Catherine de Zegher. "Hatoum's Recollection: About Losing and Being Lost." Archer, op. cit., pp. 90-105.

[45] Christoph Heinrich. "Artist at Work: An Annotated Catalogue Raisonne of the Performances." Heinrich, op. cit., p. 129. It was performed at Körper Formen, Künstlerwerkstatt, Munich, from the 5th to the 7th of May, 1995. As noted by Christoph Heinrich, 'Pull is also an installation which relies on her presence, although strictly speaking, her person can be substituted by another performer. Subsequently this work exists as a set of instructions and is today in a private collection.' Ibid.

[46] Archer, op. cit., p. 74.

an aggressive manner. One is more likely to pull it viciously if one perceives the braid as a fragment, hanging down independently in a defined space, only attached to a video monitor. Upon learning that it is attached to the artist herself, the freedom that this impression of fragmentation allows dissolves into a realisation that one has unknowingly inflicted a certain degree of pain. The viewer becomes physically implicated in the artist's painful responses. The aggressive, anonymous hands in *So Much I Want to Say* are transformed into the hands of the viewer in *Pull*. In both works, the fragmented view of the face focuses upon it to the exclusion of the rest of the body. It is upon the face that the degree of violence enacted becomes clear. While the violence of being overpowered and silenced in *So Much I Want to Say* becomes less apparent in *Pull,* the encounter remains potentially if not actually violent. Viewers realise that they are engaged in an aggressive act as the face registers a reaction. Through the invocation of the fragmented body as a site of trauma, its fragility and vulnerability becomes apparent. *Pull* brings the sense of touch to video art, a signification which is often refused by the medium itself. The feeling of the hair in the viewer's hand as he or she pulls or caresses it and receives the resulting expression on Hatoum's face, makes for a visceral interaction between the viewer's body and that of the artist.

The fragmentation of the body in Hatoum's videos and sculptures can be interpreted as a metaphor for what philosopher Edward S. Casey calls "traumatic body memory". Casey expands upon the tenets of phenomenology proposed by Maurice Merleau-Ponty by arguing that the body is an essential component in the construction of memory.[47] The idea that 'it is in the body that memory is activated'[48]

[47] Edward S. Casey. *Remembering: A Phenomenological Study*. Bloomington and Indianapolis, 2000. A further, more in depth discussion of Casey and his theory of "body memory" follows in the next chapter on Robert Gober.

was initially explored in Henri Bergson's 1911 *Matter and Memory*. Despite Bergson's acknowledgment of the link between body and memory, Laura U. Marks argues that he undervalues it 'because he privileged the intellectual intervention in the bodily actualization of memory.'[49] In contrast, Casey places the body as central to how memory is accessed. Unlike Bergson and Merleau-Ponty, Casey identifies three types of " body memory": the traumatic, the erotic and the habitual.[50] Casey argues that traumatic events are especially experienced and remembered by the body. He postulates that "traumatic body memory" is particularly reflected in the perception of a fragmented body.[51] Trauma is remembered through the glimpses of fragments of her body as both literal and metaphorical.

The combination of images of fragmented bodies with the soundtracks in Hatoum's videos combine psychological, societal and cultural trauma. The images projected onto the hands in *Eyes Skinned* suggest that it is through the fragmented body that trauma is remembered and so registered. The fragmentation of the body in *So Much I Want to Say* evokes a traumatic event, one in which the subject loses her freedom of movement and her voice. The inflicted trauma is also invoked by a fragment: hands that grasp and silence the artist. In all these examples, 'the perception of an intact, unified body is thus dismantled by traumatic body memory.'[52]

How Real Do You Want Me To Be?: The Skin Ego and Fragmentation

Didier Anzieu's seminal theory of the "Skin Ego", developed during the 1970s, presents another means of theorizing the body, and the skin in particular, as

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[48] Henri Bergson. *Matter and Memory*. (1911) Trans. Margaret Paul and W. Scott Palmer, New York: Zone, 1988, p. 179. For a further discussion of Bergson and memory, see Laura U. Marks, op.cit.
[49] Marks, op. cit., p. 142.
[50] Casey, op. cit., p. 147. Casey defines body memory as 'how we remember in and by and through our bodies.' Ibid.
[51] Ibid, p.155.
[52] Ibid.

fragmentary.[53] Anzieu's theory stems from Freud's argument that: 'The ego is ultimately derived from bodily sensations, chiefly from those springing from the surface of the body. It may thus be regarded as a mental projection of the surface of the body.'[54] According to Anzieu, the "Skin Ego" stems from the child's 'early phases of its development to represent itself as an Ego containing psychical contents, on the basis of its experience of the surface of the body...The Skin Ego finds its support in the various functions of the skin.'[55] He defines the four functions of the Skin Ego 'as a containing, unifying envelope for the Self; as a protective barrier for the psyche; as a filter of exchanges and a surface of inscription for the first traces, a function which makes representation possible,...as a mirror of reality.'[56] These functions can become destabilized through trauma or mental illness and thus the "Skin Ego" becomes fragmented.

Anzieu argues that a number of envelopes form the "Skin Ego": sound, suffering, thermal, olfactory, the second muscular skin and the film of the dream. For my discussion, two of these envelopes are most pertinent, the sound envelope and the envelope of suffering. Anzieu writes that in the envelope of suffering, 'it is through suffering that the body acquires its status as real object.'[57] He cites extreme examples of patients harming their own skin as a means to deal with psychic pain through the infliction of a real envelope of suffering. While Anzieu's discussion revolves around pathological conditions of individuals, I propose an interpretation of Hatoum's *The Negotiating Table* (figures 71, 90, 92, 93). through the lens of the envelope of suffering, albeit with a slightly different focus. As the inclusion of bars,

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[53] Didier Anzieu. *The Skin Ego*. Trans. Chris Turner. New Haven and London: Yale University Press, 1998.
[54] Quoted in Ibid., p. 85.
[55] Ibid, p. 40.
[56] Ibid, p. 98
[57] Ibid, p. 201.

barbs and borders in the title suggests, the skin becomes an envelope of suffering through political and societal upheavals that are not just psychic but physical as well. Anzieu also equates psychic and physical pain in his discussion of the envelope of suffering. He writes that 'intense and lasting pain disorganizes the psychical apparatus, threatens the psyche's integration with the body.'[58] The envelope of suffering is rendered visual in *The Negotiating Table* through the appearance of the skin's surface as fragmented. The viscera that covers Hatoum alludes to a body violated, bloodied and potentially dismembered. Glimpses of skin are presented as vulnerable and fragile. Stripped of her clothing, the skin is not an armour that is impervious to violence but rather can be easily harmed. One is reminded that one cannot survive the trauma of losing a large portion of one's skin. Anzieu argues that 'Of all the sense organs, it [the skin] is the most vital: one can live without sight, hearing, taste or smell, but it is impossible to survive if the greater part of one's skin is not intact.'[59] The skin as envelope of suffering is presented in a different guise in *Eyes Skinned* (figures 75, 94, 95). Here the envelope of suffering is alluded to by the images projected onto the skin and the shroud that covers the face. These projected images, in Freud's words, a 'mental projection of the surface of the body'[60] in which the horrors of experiences of violence are revisited upon the body. A sound envelope is created by the breathing and news reports that conflate the self with the environment. The title itself suggests a particularly brutal act. Like the envelope of suffering, it is upon the skin's surface that the violence is emblazoned. One hand takes a knife and scratches at the surface of the cloth that covers the eyes but never punctures the cloth.

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[58] Ibid, p. 200.
[59] Anzieu goes on to note that 'The skin is heavier (20 percent of the total weight in a new-born child; 18 percent in the adult) and occupies a greater surface (2,5000 square centimetres in the new-born, 18,000 in the adult) than any other sense organ. Ibid, p. 14.
[60] Quoted in Ibid., p. 85

While I have interpreted the grotesque surface of the body as an envelope of suffering, the inclusion of a soundtrack can also be seen as alluding to the sound envelope. Hatoum says of *The Negotiating Table*, 'Alongside the bloody chaos depicted, the detached reportage that attempts to account for it in ordered terms was absurdly disembodied.'[61] The soundtrack is a bombardment of sound with the inclusion of white noise that hurts one's ears. One has to strain to pick out the words as they become blurred together in this mass of sound. Hatoum creates a negative experience of sound, one that washes over the viewer, thus eliciting a further disturbing feeling in relation to the performance/video. Anzieu argues that the infant experiences the sound envelope as a bath of sound that emanates from the baby and its environment. The sound envelope can be experienced as a negative rather than nurturing and positive. In the case of one patient, the sound envelope was experienced as negative, since his mother often spoke in 'hoarse raucous tones, corresponding to her frequent, abrupt and unpredictable swings of mood.'[62] The sounds that envelope the viewer in *The Negotiating Table* function as, in Anzieu's words, 'a negative word bath.'[63] Anzieu writes that 'External noises, painful when they are sudden and loud...contribute to forming that [psychical] space.[64] Hatoum creates a sound space that is also a psychical space for the viewer. Just like the envelope of suffering, the sound envelope in *The Negotiating Table* moves beyond the individual into the realm of the societal and political in its encompassing of disturbing news reports and endless peace talks. In *The Negotiating Table* and *Eyes Skinned*, "white noise" and spliced bits of a news report evoke the sound envelope,

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[61] Quote from cover of *Bars, Barbs and Borders: The Negotiating Table*, Mona Hatoum, single channel video, 20 minutes, Western Front Production, Vancouver, Canada, 1983. Hatoum goes on to state, 'The talk of peace plans drawn up around 'civilized' conference settings struck one as fantasies on paper while the reality was a barbaric mayhem.'
[62] Anzieu, op. cit., p. 161.
[63] Ibid.
[64] Ibid, p. 170.

constructed as a "negative word bath" that hurts one's ears. In the videos the sound envelope enhances the traumatic aspects of the envelope of suffering. The detachment of the reportage resonates with the initial experience of the body in the video as being cut apart and in pieces. The flayed body in *The Negotiating Table* echoes the pseudonym that Anzieu employs to describe the patient in his case study of the sound envelope. He calls the patient Marsyas, the character from Greek mythology who is flayed by Apollo. The sound envelope of the news reports becomes horrifically embodied in the performance, as the body is stripped of its skin and therefore also its humanity and individuality. As the video progresses, the camera slowly moves further and further away from the body until it once again becomes an indiscernible mass, and then the image disappears. This video exemplifies what Connor claims is commonplace in contemporary life; 'the anxious concern with the abject frailty and vulnerability of the skin, and the destructive rage against it exercised in violent fantasies and representations of all kinds.'[65] The individual body is thus perceived as always in danger from both within and without, psychically, socially, physically and politically.

Anzieu also discusses the perception of fragmentation in terms of the "Skin Ego". He writes that the although the "Skin Ego" is primarily developed around the sense of touch, it connects sensations in a 'function of intersensorality.'[66] The "Skin Ego" involves, as we have seen, sound but also smell, taste and sight. According to Anzieu, defect in the intersensoral function gives 'rise to the anxiety of the body being fragmented, or more precisely of it being dismantled.'[67] *Eyes Skinned* calls forth this anxiety with its image of the knife that threatens to cut through the cloth and dismantle the face underneath. The video evokes a threat to bodily integrity;

[65] Connor, op. cit., p. 9.
[66] Anzieu, op. cit., p. 103-104.
[67] Ibid.

what Anzieu refers as, 'fragmentation anxieties...where there is an intense threat of loss of ego identity.'[68] The dual covering of the face by the hands and the black cloth in an attempt to hide from these traumatic memories is unsuccessful. The images of violence cannot be blocked out, but leave memory traces upon the body itself. The sound itself is also fragmented by news reports of violence done to the Palestinian people. Not only does Hatoum expand the envelope of suffering and the sound envelope beyond the individual, she also extends Casey's notion of "traumatic body memory" by exploring how the witnessing of trauma of others, genocide and war can result in a memory that is worn on and in the body. As will be discussed in the following chapter, Robert Gober's works may also be seen to develop Casey's theory by invoking HIV/AIDS as a traumatic crisis experienced and remembered by the individual but also as a cultural and societal instance of "traumatic body memory". The same could be said of Gober's sculptures of legs and the videos and performances created by Hatoum during her residencies at the Western Front. Both artist's works intertwine the psychic with the social and the political.

Does Intimacy Breed Obscurity?: Distance and Proximity to the Skin

It is in the context of the videos theorized thus far that I now consider Hatoum's better known and much discussed video titled *Measures of Distance* (Figure 74). Created at the Western Front in 1988, this sixteen minute video explores Hatoum's relationship with her mother through a series of letters and photographs and discussions which took place during a visit the artist made to Beirut, where her mother lives.[69] The video begins with blurred images that slowly become identifiable as specific body parts while it progresses. Arabic writing extracted from her mother's letters crosses the images in well defined lines. The video is layered by

[68] Ibid, p. 28.
[69] Much has been written regarding Hatoum's biography and her exile from Lebanon in relation to her work and thus this will not be analysed here.

two soundtracks of Hatoum reading her mother's letters out loud and their discussions, which include much laughter. The viewer who does not speak Arabic is distanced at first by a language barrier – the recording of discussions between Hatoum and her mother during the visit is not translated – then by the writing that overlays the images, and finally by the blurring and ambiguity of the images themselves. The mother's skin is enveloped in language, culture and personal history. The writing acts to veil the body, or crisscross it as if it were barbed wire. The lines on the writing paper enhance the perception of barbed wire symbolic of the state of exile in which her mother lives, separated from her family and particularly Hatoum and her other daughters.[70]

The notion of distance is examined by Hatoum on several levels: both conceptually, in terms of exile and estrangement, and visually, by employing photographs of her mother's body both as close-up fragments and full body images (Figure 96). *Measures of Distance* also examines emotional and geographic distance. Through the reading of the mother's letters one becomes of aware of the complex nature of the mother-daughter relationship. It oscillates between intimacy and distance that is both physical and emotional. The personal narrative that is related through the letters makes one privy to someone else's private world. Statements read from the letters, such as that the mother wishes to keep secret from the father the fact that Hatoum will use the nude photographs of her in her artwork, bring to the fore that the viewer is seeing into an intimate relationship. This access to images of Hatoum's mother seems somewhat illicit. Indeed, she writes that Hatoum's father 'still nags me about it, [the photography session] as if I had given you something that only belongs to him...It is as if you had trespassed on his

[70] This allusion to barbed wire takes material form in later installations by Hatoum, such as *Homebound*, 2000 and *Untitled*, 1992, in which sharp wires cut across the gallery and inhibit the viewer's movement.

property.' One becomes completely engaged in the stories told, and the images seem to take a back seat to them. It is as though the reading of the letters is the primary layer, becoming somehow closest to the viewer. This also occurs visually, as the letters are layered on top of the other images. It is only through watching the work without sound that one can fully take in the images without the voiceover pulling one's focus into the narrative and away from the body. Many of the blurry photographs are close up shots of particular areas of Hatoum's mother's body, especially repeated photographs of her breasts and stomach (figure 97). One hears only snippets of their lengthy conversations and small edited parts of the letters, just as one experiences through the letters small parts of the artist's and her mother's lives. As the video progresses, the viewer oscillates between thinking the voice is Hatoum's and at the same time her mother's. Through this device, the mother and daughter become interchangeable: intimately linked and intertwined. This also occurs through the translation and reading of her mother's letters by the artist. Distance is measured by the exile that leads to fragmentation of families, communities and nations. Stories of violence in Beirut punctuate the narrative and ultimately disrupt the communication between mother and daughter. Her mother writes about 'this terrible war that seems to go on forever' and further, 'I have not be able to send you any letters for the last few months because the local post office was completely destroyed by that car bomb back in April and there is no sign of them fixing it...There are always rockets falling on the main road.'[71] At this point in the narrative, the screen turns to black.

[71] She also states in this letter that, 'I wish this bloody war would be over soon so you and your sisters could return and we could all be together again like the good old days.'

At What Distance Does the Subject Read?: Kate Craig's Delicate Issue

In keeping with this discussion of distance, proximity and images of skin, I turn to a consideration of the work of Kate Craig. As mentioned in the introduction, Craig was a pivotal figure for Hatoum. In Craig's 2002 obituary in the Canadian national newspaper *The Globe and Mail*, Hatoum states that, 'She was sensitive, trusting and very generous...One was really able to relax and be creative. *She made me a video artist.*'[72] It was a relationship of a collaborative nature rather than one of influence. Daina Augaitis, the chief curator of the Vancouver Art Gallery and one of Craig's friends, explains how Craig worked with artists:

> She was always...bringing things to a focus, and making room for people to express what they were feeling. It's the same way she worked with artists as a producer, to guide them through a process. She wasn't fearful of anything. There was always that sense of exploration.[73]

Craig is credited in Hatoum's videos as having provided technical assistance on *Measures of Distance*, being the camerawoman for the performance of *Variations in Discord and Divisions* and *The Negotiating Table* and she is also given the video credit on *Changing Parts*. Although the performance of *The Negotiating Table*, which Hatoum calls a 'live work',[74] lasted a gruelling three hours, the video shows only twenty minutes of its duration. It is worth quoting at length one attendee of the first performance in Ottawa in 1983 to describe how the audience reacted to the work:

> At first they crowded around the victim on the table, examining it on an impulse not unlike the ghoulish curiosity of those who stop to look at a car accident. The horror of it soon translated into silent repulsion as everyone moved back. They kept moving back slowly until most were as far away as possible, sitting along the room's walls. It was the distance most closely

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[72] Sarah Milroy. "Video artist was West Coast icon." *Globe and Mail*, 3 Aug. 2002, p. F8. My italics.
[73] Ibid.
[74] Quoted in Heinrich, Christoph, op. cit., p. 101.

> approximated the safety of following the crisis on TV. The mood of the performance was like that of a vigil.[75]

It would seem as if the audience's initial desire to look at the body closely as though it were a sculpture is quickly diverted once audience members realise that they are examining a living human being. Despite the fact that the video does not show audience members, one assumes that Craig's camerawork replicates a similar movement backwards by the audience during the performance at the Western Front in Vancouver. The video creates a movement between proximity, through close-ups, and distance, by panning back, in relation to the body on display. This movement is not only physical but makes one reflect on one's position in relation to the violence of war. Interestingly, the distance created by the camera panning away from the body is more poignant than the close-up views. The further the camera gets from the body, the more shocking it seems. The fact that the mass is still breathing is lost, and one feels the futility of a situation that we, as viewers, can do nothing about.

The exploration of distance and proximity through the passage from blurry ill-defined close-up shots to more defined and the fragmentation of the skin in Hatoum's early videos is equally present in Craig's *Delicate Issue*(1979). Scrawled across pink skin, two words appear to have been cut into or branded onto the surface of the body. The words, written in a cursive script in the centre of the video screen, proclaim the title of the piece: *Delicate Issue* (figure 76). Four brown freckles surround the words. It is difficult to ascertain definitively the specific location of this patch of skin. Due to the hairlessness and the slight curvature of the skin's surface, one might guess that this a section of a back. This shot is followed by an image of a

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[75] Evelyn Erskine, "Audience feels impact of vigil-like performance." *The Citizen*, Ottawa, 24 November, 1983., p. C7. Erskine quotes another audience member at the Ottawa performance who says, 'The performance has no "development", so that even as spectators standing outside the circle of light we had to face our own inaction and passivity, confronting the gulf between the human reality and the representation of it daily served up for our consumption by politicians and the media.' Ibid.

hairy patch of skin, where two more words are written on the skin's surface: *Kate Craig*. (Unlike the title, the artist's name is off-set to the right side of the screen as one might sign a letter or a cheque.) The two initial shots establish what is to follow: a close examination of the exterior surface of the artist's naked body. The titles are followed by a blurry shot that comes into focus to reveal a forest of blondish brown hair. Light glints and shines off the individual strands. The image cuts from hair on the head to a patch of armpit hair (Figure 98). The camera first moves slowly across sections of skin then from one part of the body to another. A series of body parts are highlighted; parts of an ear, a nose, an eye, the middle part of a pair of lips, a vulva, a clitoris and an anus. Several body parts are to varying degrees discernable to the viewer, including a nipple and breast, a knuckle, a finger, a thumb, and fingernails. Notably, Hatoum's *Video Performance*, created only one year after *Delicate Issue*, shares similarities with Craig's video in that it also focused on close-up views of fragments of the artist's body, including hair, eyes, ears and patches of skin (figure 84). Although it seems that the camera can dissolve clothing, buckles, items in her pockets and buttons remain on her skin as traces of her clothing.

The soundtrack in *Delicate Issue* contains heavy breathing accompanied by the sound of a heartbeat. At times the heartbeat and breathing become slightly muffled by the microphone. While the sound of breathing is prominent in both *Eyes Skinned* and *Delicate Issue*, it fulfils different functions. Anzieu writes briefly about breathing when discussing the sound envelope. He argues that the sensation of hearing sounds is akin to the sensation of breathing that gives 'the Self a sense of being a volume which empties and re-fills itself.'[76] In *Eyes Skinned*, the sound of breathing exacerbates the sense of threat found in the images. It is a laboured

[76] Anzieu, op. cit., p. 157.

breathing that becomes overshadowed by the "negative word bath" of the news reports and the sound of the knife scraping against the cloth. In contrast, in the initial shots of *Delicate Issue*, the sound of breathing and the heartbeat serves to lull the viewer. It is a calmer breath that enhances the corporeality of the images on the screen. The bodily sounds in *Delicate Issue* are suddenly replaced by a woman's voice. The voiceover asks: 'How close can the camera be?' The play between proximity and distance engendered by the camera's movements is disquieting. During a close-up of freckled skin, Craig poses another question, 'At what distance does the subject read?'. This is the only question that is repeated twice. The camera moves closer and then farther away from the skin, once again putting the body in and out of focus. At this distance, with the camera seemingly millimetres of the skin's surface, the subject does *not* read clearly. In a literal sense, these first two questions inquire into how close can the camera be to the body before it loses focus. The viewer is asked to consider how we read the subjectivity of the other. How intimate must we become in order to understand another or is this possible at all?

Like in *Measures of Distance*, distance is presented here as both physical and psychological. As mentioned earlier, the camerawork done by Craig for *The Negotiating Table* creates an interplay between psychological and physical distance (figure 71). The ways in which viewers are given access to the mother's body and how proximity or distance determines one's experience of this viewing in Hatoum's *Measures of Distance* (figures 74, 97) in much the same way that one sees Craig's body in *Delicate Issue*. One feels as if one is also illicitly gaining access into an intimate, private encounter when viewing Craig's body. The camera's movement between proximity and distance from the body determines how close or far away the viewers need to be to comprehend what they are looking at. Craig plays with the

distance at which the viewer gets to read the subject as she complicates the subject/object divide. She acts as both subject and object. Although she is the object of the piece, she is not objectified. The questions asked by artist herself constitute her subjecthood as a constant presence. However, in the end, we, as viewers, never learn anything in particular about the subjectivity of the artist. This is quite different from *Measures of Distance*, in which the viewer learns much about Hatoum through her mother's letters. The voice asks: 'Does intimacy breed obscurity?'. The camera answers the question affirmatively, blurring the image just as the question is asked. Many of the close-up views of fragments of the body blur the form and make it indistinct. One gains access to the artist's body in an unusual way. The intimacy between cameraman, who is Craig's husband, and the subject, the artist herself, also complicates the piece. The first question that Craig asks is 'What is the dividing line between public and private?' The question is echoed in the skin itself as folds of flesh move together to create creases and then move apart. The shifting and complex boundaries that demarcate the public from the private are metaphorically reflected in the lines of flesh as they expand and contract. Craig offers up images of her skin as illustrative of the boundary between the self and one's surroundings, exemplifying Benthien's argument that 'Skin is the place where boundary negotiations take place.'[77] The dividing line between public and private, intimacy and distance, is thus made flesh on the video screen. The viewer considers this division as she or he gets a glimpse into a seemingly private arena, the naked body of a woman seen from very close-up. However, due to the fragmentation of the skin, one never fully comprehends the entirety of the figure, much less the subjectivity of the person being presented for inspection. As the images of Craig's skin and body parts are edited one

[77] Benthien, op. cit., pp. viii-ix.

into the other, they are often at first blurry and then become clearer (Figure 99). In some shots, the opposite is the case. *Corps Étranger* is both a continuation and re-examination of the issues delved into in *Delicate Issue.* As in Craig's video, a soundtrack of breathing and heartbeat (Hatoum's) accompanies the video projection. The videos focus on some of the same body parts, nipples and eyes, vulvas, and mouths. The image of an eye taking over the viewing surface is often reproduced in video stills in exhibition catalogues and articles about both works.[78] Craig's questions about spectatorship and the viewer's responses to images of the body seen from an intimate distance are taken up and reformulated in Hatoum's sculpture. Both works elicit feelings of attraction and repulsion, a desire and a horror to touch.[79]

When Do You Cut Out? When Do I Cut Out?: Video and Viewer Interaction

The play of distance and proximity is part and parcel of the video image itself, created by the camera which can zoom in and out of an image. A still projection, such as a slide, puts the experience at a remove from the viewer. It is a less visceral experience than confronting a physical object that exists in the viewer's own space. Moving two dimensional images, for example those in video art, are another matter. The elements of movement and time engender a heightened response. One need only think of the apocryphal story of the Parisian audience panicked by the viewing of the Lumiere Brothers' *L'Arivée d'un train en gare de la*

[78] See Grant Arnold, et. al. *Kate Craig: Skin.* exh. cat. Vancouver: Vancouver Art Gallery, 1998, Heinrich, op. cit, 2003 and Archer, op. cit, 1997.

[79] As discussed in the introduction of the thesis, an interplay between repulsion and attraction is exemplified in Julia Kristeva's theory of abjection. See Julia Kristeva. *Powers of Horror: An Essay on Abjection.* Trans. Leon S. Roudiez. New York: Columbia University Press, 1982. As Kristeva's theory of abjection has frequently discussed in writings contemporary art, I will not do so here. For a discussion regarding Hatoum and abjection, see Christine Ross. "Redefinitions of Abjection in Contemporary Performances of the Female Body." *Modern Art and the Grotesque.* Frances S. Connelly, ed. Cambridge: Cambridge University Press, 2003, p. 281-290.

Ciotat (1895) (Figure 100).[80] A moving image of a partial body has the potential for a more visceral response than a still picture of the same area, even though it is still mediated by the projection through the frame. Like still photographs, film is still subject to a frame. But most moving images are themselves composed of fragments. The cut, editing together one sequence and then another, is the common device through which the images unfold. Time and space are themselves fragmented, a convention we have come to accept as normal, but which still has the power to disconcert when used unconventionally.[81] The examination of the surface of Craig's skin at the age of thirty two acts to freeze her in this moment in time. However, there is an inherent awareness that the skin is a constantly changing surface, so easily marked and shed. The inherent temporality of the skin, constantly shedding and generating cells, which can change from second to second, minute to minute, hour to hour, seems aptly captured by video, itself a medium of time.

Like with the Hatoum works discussed here, the technical devices of video are paramount in *Delicate Issue*, setting up a particular interaction between viewer and image. Through editing techniques and the inclusion of sound, viewers are asked to engage actively in a consideration of what they are watching. Viewers are forced to question their reactions at the very moment they are watching the shifts from one part of the body to another, from one patch of skin to a more distinct body part. The voice only asks questions and does not supply answers. The sound track sets up a relationship between viewer and video in which the viewers are asked to think about what they are seeing but also to analyse at the same time their responses

[80] Martin Loiperdinger, "Lumiere's Arrival of the Train: Cinema's Founding Myth." *The Moving Image*. Vol. 4, No. 1, Spring 2004, pp. 89-118.
[81] For a discussion of time in relation to film and video, see Gilles Deleuze. *Cinema 2: The Time/Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989 and David Antin. "Video: The Distinctive Characteristics of the Medium." *Video Culture*. John Handhert, ed. Rochester, NY: Visual Studies Workshop, 1986, pp. 147-166.

to those images. The soundtrack of the breathing and heartbeat itself becomes fragmented by the questions. By challenging the viewer to consider the very act of viewing, Craig redirects perceptions of her body. Although the viewer is positioned up close to the artist's body, in a semblance of intimacy, one becomes distanced from what one sees by the questions asked. Through her queries, Craig investigates the relationship between 'I', the artist, and 'you', the viewer, in terms of a dance of distance and proximity in which meaning is continually shifting, evolving and reconstituting itself. Craig's questions address this relationship and problematise the viewer's role in the encounter between seer and seen.

In *Delicate Issue*, the cut is also present on several levels, as words into flesh in the title, as the editing cut, and the voice which cuts into the scenes in order to punctuate the perusal of her flesh with challenging questions. These cuts serve not just to fragment the body itself but also the viewer's experience of the work into a series of different levels of appreciation and reactions. The notion of cutting is also addressed in Craig's questions about the viewer's response and attentiveness to the video itself. She asks, 'When do you cut out? When do I cut out?' This is not a question of what is cut out but how much is revealed and how much is the viewer able to take in. Through these questions, the editing process becomes theorized in terms of viewer interaction as well as artistic intention. The voice cuts into one's experience of watching as do the video edits. Both the visual and auditory cuts take one by surprise. The pleasure of looking is repeatedly disrupted by a questioning that insists upon a more engaged form of watching. The tone of the voice is authoritative and yet calm and matter of fact. As Peggy Gale argues, 'Though Craig takes her place before the camera, as if a passive object, the voice-over text makes it plain that the decisions taken are her own, and the camera "eye" is hers by proxy, as it were,

for it is she who is responsible for script and direction.'[82] Throughout the piece, the mechanisms of spectatorship come into play through the questions. Craig asks: 'Who is willing to watch the frame?...How close do you want to be? How far apart do you want to be?...When do you stop receiving?' The first person narrative sets up a dialogue between viewer and artist. For instance, towards the end of the video, by changing the pronoun in one question, 'When do you cut out? When do I cut out?', the meaning changes. Asking the viewers, when they cut out or lose attention or are no longer able to be engaged in the piece brings their attention back to the work but also back to the ways in which the world is perceived. Asking 'when do I cut out?' seems to be referring the perception engendered by video itself through both the editing process that cuts from one part of the body to another but also to when the video might, all of a sudden, end.

In *Measures of Distance*, Hatoum employs the cut on a number of levels: as an editing device, a visual image and a locus of meaning. The cuts from one part of her mother's body to another in the beginning sequence of *Measures of Distance* creates an impression of fragmentation. The fragmentation in the images is echoed in the narrative of one letter. Hatoum's mother writes, 'So when you talk about the feeling of fragmentation and not knowing where you really belong, well this has been the painful experience of all our people.' Although the letters and recorded discussions seem complete, they too are fragmented. In contrast, *Eyes Skinned* is edited so that images of the knife scraping the face are suddenly replaced by the projections onto the skin of the hands. Here rupture is suggested through not only the editing cut but the knife, the projected image and the fragmentation of the figure which layer allusions to violence one upon another. The editing of video lends

[82] Peggy Gale. *Videotexts*. Toronto: Wilfred Laurier University Press, 1995, p. 86.

itself to experiencing the body as isolated parts rather than a unified whole as the video cuts from one body part or section of skin to another. Like with *The Negotiating Table*, *So Much I Want to Say* and *Eyes Skinned*, it is fitting that Hatoum employs images of a fragmented body in order to explore issues of dislocation, trauma, exile, and war in *Measures of Distance*.

While film is a surface medium, I would argue that by contrast video has not only a heightened metaphorical relationship with bodily skin but also is itself a kind of skin. Marks defines its as ' the tactile opacity of low-grade video.'[83] Film is a collection of stills in sequence, each with its own frame. Videotape works entirely differently. It is a plastic ribbon impregnated with a magnetisable metal powder. When images are captured, the video heads use magnetism to orient the particles in certain directions. When the plastic film is then passed over the video heads, the heads sense the magnetic vibrations and convert these into a signal which can be projected. Each of the millions of vibrations is a tiny portion of the moving image. It is therefore the interaction with the surface characteristics of the ribbon that gives a video life, as the surface cells of our skin sustain us in our mediated existence with the world beyond the self. Video is also in a sense a living medium. It is not developed once and for all like film. The magnetic powder can be reoriented with new recordings many times until enough of it becomes dislodged that the tape becomes unusable. It is this quality that made video an affordable medium for art production, and accounts for its emergence as an art form in its own right since the late 1960s. As will be seen in the following discussion of Lisa Steele's 1975 video, the different ways the body is displayed in the works examined in this chapter are bound up in the technology used. The distance or proximity that one can get to the

[83] Marks, op. cit., p. 76.

body is limited in Craig's video and expanded in Hatoum's installation by the media technology. The close-ups in *Delicate Issue* blur the outside of the body, as the camera moves closer and closer. Although one certainly does experience an uneasiness as the camera pans too close for comfort over Craig's body; as she interrogates our reactions to these views of her body, the relationship between viewer and installation in Hatoum's piece is even more fraught. As the video camera zooms onto the final patch of an unidentifiable patch of skin, Craig does not poses a question but states 'This is as close as you can get. I can't get you any closer.' No matter how close the camera could be to the skin and still remain in focus, an exterior view was all that early video technology would allow. The importance of proximity and distance in terms of the optical device's position in relation to the body is equally crucial to the reading of *Corps Étranger*. However, in the installation, the boundaries of the body are increasing blurred as the division between inside and outside is ruptured.

How Close Do You Want To Be?: Fragmentation of the Skin

Lisa Steele's *Birthday Suit with Scars and Defects* (1974) is another early Canadian video work that interrogates the position of the naked female body in art as well as exploring the notion of the cut. The video begins and ends with a view of the artist's whole body (Figure 77). Steele announces 'September 22, 1947 to September 22, 1974. In honour of my birthday, I'm going to show you my birthday suit, with scars and defects.' Steele touches each scar, tracing its counter or line and surface. She proceeds to show the viewer all of the scars and defects on her body by stroking each scar as the camera zooms in to isolate each one. She tells the stories that led to their occurrence. During a close up of her thigh, she states '1950 – Fell on a bleach bottle while riding in the basement. 3 years old' (Figure 101). The

majority of the scars happened during her childhood and reveal an accident-prone youth who often fell onto sharp and dangerous objects.[84] Just as Craig's video makes one queasy, so too does this litany of accidents. One imagines both the pain, blood and cuts of which only a scar remains to tell the tale. The last scar described is accompanied by a shot of the side of her breast, she states again in a matter of fact tone: '1974 – Surgery for removal of benign tumour. 26 years old' (Figure 102).

In the Steele video, the body becomes fragmented into a series of demarcated parts. Steele accentuates this fragmentation by circling each scar or defect with her finger as the camera offers up a close up of the area. Once again, the surface of the female body is neither glamorised nor eroticized. The focus upon the different areas of the skin's surface purposefully marks out where it is seen as defective and scarred. It is in these fragments of skin that the narrative of Steele's autobiography lies. In Steele's visual and auditory diary, an accounting of experiences in relation to where and when they occurred, the dates and scars fragment a sense of continuous time. The scars that have marked her serve as daily reminders of moments in which the body was exposed and therefore branded by stressful occurrences. The skin is viewed as, in Benthien words, 'the place where identity is formed and assigned.'[85] The dates and the scars fragment a sense of continuous time. Like *Delicate Issue* and Hatoum's videos and sculptures, the questioning of the boundaries or propriety of intimacy is a primary element in Steele's *Birthday Suit*. Anzieu claims that, 'The skin shields the equilibrium of our internal functioning from exogenous disruptions,

[84] Other scars that she describes that were created by childhood accidents include: '1956: Cut by fall on pavement while roller skating in parking lot. Nine years old', '1957: Cut on barbed wire after falling off a horse. Ten years old', '1958: Opened door on top of foot. 11 years old', '1959: Tendons cut by fall on glass bottle in school cafeteria. 12 years old.'
[85] Benthien, op. cit., p. 1.

but in its form, texture, colouring and scars, it preserves the marks of those disruptions.'[86]

While Krauss does not mention Steele, *Birthday Suit* was created during the period examined in her 1976 article. So is Steele engaged in narcissism? I would argue that the video is not narcissistic but an invocation of embodiment, what it is to live in a body. Steele enacts a reconfiguration of the self that is imbricated within time and personal history in a narrative. Created within the first wave of feminism and the first decade of video art, the insistent "I" statements place Steele's and Craig's voices and subjectivities as key aspects to be considered when viewing images of their bodies. In Steele's video, it is more obvious that it is the artist who speaks as we see her. In the Craig video, it is equally implied that the woman's voice speaks for her body in the video. Hank Bull, the cameraman on *Delicate Issue*, states of Craig, 'If you can divide the debate within feminism between the moralists and the libertines, she was a libertine. In her position, she anticipated the feminism of the eighties, which was much more about freedom of sexual expression.'[87] It is also interesting to note the choice of Bull as camera*man* was an unlikely one for a feminist project in the late seventies. Not only does the video reposition the female body as empowered but the notion of the male gaze as necessarily disempowering is turned upside down. Craig's video, created three years after the article even further confounds, what Krauss defines as, 'the narcissistic enclosure' of video. Craig's questions complicate the relationship between viewer and the body in the video.

The viewer is given access to arenas that would normally be part of an intimate experience, either seeing Steele's scars or seeing Craig's body so close up. The viewer must negotiate this proximity by looking closely or looking away. This

[86] Anzieu, op. cit, p. 17.
[87] Quoted in Milroy, op. cit. p. F8.

intimacy, in a sense forced upon the viewer, is unsettling and deconstructs the pleasurable gaze which the viewer might otherwise experience by looking at these women's bodies. In the case of Steele, one learns of moments of her life through fragments of her skin. She engages in the tradition of self-portraiture in an interesting way in that one becomes aware of parts of the narrative of her life story. Although she appears to show herself scars and all, in the end, just like with Craig, one does not discover much about her. Craig asks, 'How real do you want me to be?' The use of close-up shots allow the viewer to see and experience a real, lived body, one that breathes and moves and sweats. For instance, one of the first images in *Delicate Issue* is of an armpit. The armpit sweats under the bright lights used to capture the video. Hatoum and Steele also engage with this question and its relationship to embodiment. Steele's cataloguing of her scars and defects, and the gruesome accidents from which they occurred, asks this question of the viewer. By employing images of the inside of her body, Hatoum demands that the audience consider this question. Craig's question is also pertinent to the artists discussed in chapters one and two. Janine Antoni's *Lick and Lather* (1993) (figure3) is evocative of a lived body tied to the senses and the physical activities of everyday life. Fabricated from his own blood, Quinn's *Self* (1991) (figure 5) also asks this question of his viewers. As the descriptions of viewer interactions in chapter one demonstrate, Quinn's frozen blood head is too real for many of viewers. Like Craig, Lucas' *Figleaf in the Ointment* (1991) (figure 51) also positions the armpit as an example of a "lived body". Christine Borland is neither present as subject or maker in the busts of *L'Homme Double* (figure 4). However through these reproduction of images of Joseph Mengele, she asks the viewer to consider to what extent they are willing to continue to remember the horrors of the Holocaust. As will be examined

in the following chapter, Robert Gober also asks the question 'How real do you want me to be?' of his audience by utilising casts of his own body to comment upon his experiences as a gay man who is living through the HIV/AIDS epidemic.

As each artist explores various parts of herself, the whole body is dismantled to varying degrees. For Craig, it is the process of looking closely at patches of skin and never at the entire body that renders the body fragmented. Although Steele's body appears in its entirety, the capturing of small glimpses of memorable events, often traumatic, that left marks upon her body serves to fragment the skin's surface to a certain degree. As has been discussed, fragmentation occurs through the focus on body parts to the exclusion of the whole body in several of Hatoum's works. In both *Corps Étranger* and *Delicate Issue*, the female body spills out beyond the frame, it takes over the projected surface. These female bodies appear boundless in their enlarged state. A destabilising interrogation of spectatorship occurs. The large projected images overwhelm the viewer with the enormity of their physicality as one becomes lost in these views of skin and flesh seen from so close up while still engendering an impression of intimacy.

Who Is Willing To Watch the Frame?: Haptic Visuality and Video

Lastly, I want to discuss the notion of "haptic visuality" as an alternative to Krauss's theory of narcissistic enclosure. This term is utilised in order to theorize how Hatoum, Steele and Craig evoke the senses in their works. Marks situates "haptic visuality" as a central component in intercultural cinema. She argues that intercultural cinema consists of films and videos that use experimental styles to invoke living between one or more cultures.[88] According to Marks, this type of cinema 'stresses the *social* character of embodied experience: the body is a source

[88] Marks, op. cit. p. 1, 6.

not just of individual but of cultural memory.'[89] While Marks perceives intercultural cinema as an ethnic phenomenon, I would argue that this is not necessarily the case. One can see the videos of Steele and Craig, both white women, falling within this phenomenon since Canada is a particularly suitable nation for the production of intercultural cinema.[90] Founded upon the need for two distinct cultures, French and English, to live together, there has never been one dominant culture in Canada.[91] Thus living between one or more cultures could be said to be a common Canadian experience, particularly in English Canada.

Just as Anzieu argues that the "Skin Ego" is intersensorial, Marks claims vision can be made multisensory by employing close-ups of the body and evoking other sense perceptions such as touch, taste, hearing and smell in films and videos.[92] She contrasts "haptic visuality", where vision becomes tactile 'as though one were touching a film [or video] with one's eyes' with "optical visuality", an ocularcentric experience of looking.[93] Marks cites Hatoum's *Measures of Distance* as an example of how "haptic visuality" operates on a number of levels. She writes that Hatoum 'breaks down the visual relationship in order to appeal to a personal and cultural memory of touch.'[94] The haptic is evoked through the use of experimental techniques such as the blurry, close-ups of her mother's body, the grainy quality of

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[89] Ibid, p. xiii.
[90] A quarter of the works listed in Marks' filmography/videography, are Canadian (42 out of 175). See Ibid, pp. 275-283.
[91] For more on Canadian identity, see Monika Kin Gagnon. *Other Conundrums: Race, Culture and Canadian Art*. Vancouver: Arsenal Pulp Press, 2000, G.B. Madison, Paul Fairfield and Ingrid Harris. *Is There a Canadian Philosophy?: Reflections on the Canadian Identity*. Ottawa: University of Ottawa Press, 2000, Erin Manning. *Ephemeral territories: Representing Nation, Home, and Identity in Canada*. Minneapolis: University of Minnesota Press, 2003 and Don Wells, ed. *The Canadian Identity*. Calgary: Weigl Educational Publishers , 2005.
[92] Marks, op. cit., p. 159. According to Marks, 'tactile memory is encoded audiovisually' in intercultural cinema. Ibid, p. 130. She cites as an example 'when I am watching a scene shot in a garden in Canadian artist Shani Mootoo's *Her Sweetness Lingers* (1994), close-ups of magnolia flowers remind me of how they feel and how they smell, and the buzzing insects reminds me of the heat of summer.' Ibid, p. 148.
[93] Ibid, p. xi. For another discussion of the haptic and cinema, see Antonia Lant. "Haptical Cinema." *October*. Vol. 75. Fall 1995, pp. 45-73.
[94] Marks, op. cit., p. 154.

the images and the use of the Arabic writing and conversations that are not fully translated. All these devices, enable the 'viewer to respond to the images in an intimate, embodied way'[95], to use their sight to touch the images. Touching and caressing the images in *Measures of Distance* with one's eyes is a particularly fitting description of how the video functions (figures 74, 97). While Marks does not write about *The Negotiating Table*, *Eyes Skinned*, *Variations on Discord and Divisions*, *Corps Étranger*, *Delicate Issue* or *Birthday Suit*, the notion of 'haptic visuality' equally applies to those works. In *Eyes Skinned*, images of death and destruction are projected unto the skin of the hands in a horrific caress, touching the body both physically and psychically (figure 95). The knife engages in a threatening caress that can makes the viewer's skin crawl (figure 75). The title itself implies a correlation between sight and touch that is violent in nature.[96] In *The Negotiating Table*, the camera grazing against the viscera in the initial extreme close-ups of the body parts evokes a visceral, embodied response by the viewer (figure 90). By invoking "haptic visuality", Hatoum brings video closer to a sculptural paradigm in which skin, as will be seen in the following chapter on Robert Gober, is represented three dimensionally.

Marks argues that the haptic image can be 'suffused with sadness and desperation, the inadequacy of one kind of touch substituting for another.'[97] I would contend that "haptic visuality" is not simply a type of mourning as Marks suggests but that the traces of touch can come to embody violence and trauma.[98] For instance,

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[95] Ibid., p. 2.

[96] Marks writes that 'When vision is like touch, the object's touch back may be like a caress, thought it may also be violent...Haptic visuality implies a tension between viewer and image, then, because this violent potential is always there.' Ibid, pp. 184-85.

[97] Marks argues that 'In both of these works by Hatoum, the ill-fated desire to make contact with home is expressed in tactile markings on the surface of the image, which obscure the image of a woman's naked body....Often there is a mournful quality to the haptic images I have described, for as much as they might attempt to touch the skin of the object, all they can achieve is to become skinlike [sic] themselves.' Ibid, p. 155, 193.

[98] This is not say that Marks does not equate embodiment with trauma at all. She writes that 'Embodiment involves a level of trauma that phenomenology did not initially recognize...Thus, if we

The Negotiating Table, Variations on Discord and Divisions, So Much I Want to Say and *Eyes Skinned* present "haptic visuality" as evocative of a sinister, traumatic edge. In Marks's words, 'the relationship between viewer and image in haptic visuality is one of mutuality, in which the viewer is more likely to lose herself in the image, to lose her sense of proportion.'[99] The interaction created between viewer and *Delicate Issue* is particularly immersive. When presented as blurry forms, the fragments of the body induce a feeling of alienation not just from the body in the video but from the viewer's own body. For example, at one point in Craig's viewer an image of lips slowly transforms from into a pink, veiny blur of the skin's surface (Figure 103). This is but one of many instances in which the camera's proximity to the body results an the uncomfortable perception of the skin as horrific.[100]

"Haptic visuality" also involves, what Marks defines as, 'affection-images [that] invite a bodily response.'[101] As discussed previously, the works under discussion relation very strongly to the body of the viewer. The viewer involuntarily shudders as the knife skims the cloth in *Eyes Skinned.* She or he becomes nauseous when looking at the viscera in *The Negotiating Table* and *Variations on Discord and Divisions*. The movement of the camera in *Delicate Issue*, at times jerky and constantly moving in and out of focus creates a destabilising, nauseating sensation. Steele's cataloguing of the ruptures on the skin's surface again relates the viewer's body since it makes viewers aware of their own scars and how they occurred. As Marks writes, 'To make scars speak...requires acknowledging one's lack of

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consider that perception is subtractive, we can respect the fact that perception is not an infinite return to the buffet table of lived experiences but a walk though the minefield of embodied memory.' Ibid, p. 152. However, she does not bring this discussion of trauma and embodiment into her readings of *Measures of Distance* and *Changing Parts*.

[99] Ibid, p. 184.

[100] Connor notes that the word horror 'signified in Latin the lifting or horripilation of the skin.' Connor, op. cit., p. 12. The horror of the skin is also explored in *Corps Étranger* in which cameras delve into the body.

[101] Marks, op. cit., p. 73.

wholeness.'[102] *Birthday Suit* thus brings the viewer back to her or his corporeality and makes one think about one's own life story through a series of fragments of the body. The video and medical optical devices in *Corps Étranger* and *Deep Throat* replace touch as the projection and thus the viewers' eyes are the sole means to caress the body (figures 66, 67, 80, 81). This use of technology distances the viewer from the body. It seems fleetingly far away, locked on a screen or projected onto the floor. Conversely, the video image allows for a closer view of the artists' bodies than would be possible in everyday life. The transgression of the space between viewer and viewed is thus enabled through video. *Pull* highlights touch as a way of disturbing visuality. The sculpture brings the sense of touch to video art, a signification which is often refused by the medium itself. The feeling of the hair in the viewer's hand as he or she pulls or caresses it and receives the resulting expression on Hatoum's face, makes for a visceral interaction between the viewer's body and that of the artist.

I would add to Marks' discussion of *Measures of Distance* that the close-up shots and the blurring of the maternal body not only create an act of viewing skin as if one were touching it but also serve to fragment the body. Rather than distancing the viewer from the image, the fragmentation of the body creates an experience of the visual as haptic. In *Corps Étranger*, the viewer is led to wonder how touching the inside of the body with one's hand, in place of the scope, would feel. "Haptic visuality" also occurs due to the fragmentation of the body in *Delicate Issue*. Grant Arnold, curator of the 1998 retrospective of Craig's works at the Vancouver Art Gallery, argues that Craig 'averts the erosion of everything the body represents by presenting it as a fragmentary entity, and above all, as "fragmentable"...a "portrait",

[102] Ibid, p. 157.

unconventional as it may be, of a body seen in pieces.'[103] The subject is never fully revealed in these glimpses of skin since the viewer is only shown a series of disjointed fragments (figure 99). Although the camera serves to isolate the body into a series of distinct fragments, the parts are also somewhat interchangeable. This is similar to the way in which the senses are experienced, as both separate and intermingled at the same time.

This is as Close as You Can Get, I Can't Get You Any Closer

The use of video in the artworks discussed above, (either as an element in a sculpture or installation work, a projection, or on a monitor), investigates what Jennifer Fisher describes as 'the corporeality of aesthetic processes.'[104] An awareness of one's own corporeality quickly turns to alienation when watching the images of the inside of the body in Hatoum's works discussed here. It seems unbelievable that the inside of one's body actually looks like that. One is necessarily alienated from the myriad of internal functions that occur within us that we cannot feel. Despite the flatness of the two dimensional image, the capacity of video to show the body in real time, as a moving, breathing entity enables an interaction between viewer and object that is corporeal in nature. The direct relationship created between viewer and art work is enhanced by the video or medical optical device's ability to focus upon small parts of the body, be it patches of skin or sections of the inside of the body, which allows for a concentrated analysis of a particular fragment. One might suppose that the fragmentation of the body creates a disconnection between viewer and object. One is unable to relate the works to their own bodies. I would argue that the opposite is the case. Fragmentation enables greater viewer interaction. Fragmentation of the body is not simply a matter of framing, in which

[103] Arnold, op. cit., pp. 24-25.
[104] Fisher, op. cit., p. 6.

video has the capacity to focus on one part at a time. One is aware that the rest of the body exists outside of the frame. Through the use of video, the realm of sculpture itself becomes fragmented and pluralized. By calling upon an embodied response by its viewers, these video works remind one of the simple statement in a 1994 sculpture by Hatoum. On a mirror are engraved three words: 'you are still here.'

Rather than a passive experience, these video works invite self-reflection, not as a narcissistic enclosure but as an intersubjective encounter. This is assuredly not the case with these video works. Video scans the surface of the skin in order to explore its vulnerability, fragility and yet resilience. The works discussed here disrupt the viewing experience in order to make the viewer aware of how they watch and interact with these fragmented bodies.[105] Viewer interactivity had been particularly highlighted in *Delicate Issue* with the direct questioning of the viewer. Craig's questions about the viewer's interaction with images of her naked body remain questions that continue to be relevant to the experience of video art itself: 'How close can the camera be? At what distance does the subject read? When do you cut out?' Video art that explores the boundaries and surfaces of the body, particularly that of a female body, repeatedly asks the audience, like Craig herself does, 'How real do you want me to be?'

[105] For instance, art critic Guy Brett comments about *Pull* that 'When I saw slides of this work I thought the image on the screen was a pre-recorded tape...So conditioned was I to the distance of the TV image, the media image, its lack of direct connection with me, that my reaction seemed involuntary. The presumed process of this work would bet the spectator's gradual realization that there is a direct connection between his or her action, and the person whose electronic version appears before them.' Archer, op. cit, p. 74. However, as I have noted, it is unlikely that the viewer is aware to what extent their actions are potentially causing the artist actual pain.

4 The Phantom Body Part: Robert Gober, Body Memory and Gay Male Identity

In Janet Sternburg's autobiographical novel *Phantom Limb*, she briefly describes her reaction to an image of a sculpture of leg found in a museum newsletter. When she first sees the image, she assumes that the leg is part of a living body. Sternburg writes:

> I'm trying to figure how the thing works. Did the artist cut a hole in the wall, lie on the other side, and stick his own leg through? Or did he arrange for someone else to lie on the floor while he framed the image in his camera? Between the end of the pant leg and the ribbed sock is a patch of skin with dark curly hair...The pant leg ends at midcalf...Later I learn that the leg doesn't belong to anyone. All that time I'd been looking at a photograph of a sculpture.[1]

Although she does not mention the artist by name, from Sternburg's description of the sculpture it could only be one made by American artist Robert Gober. Her novel chronicles her mother's illness, one which leads to having one of her legs amputated. After her death, Sternburg is unable to throw out her mother's artificial leg. She mentions Gober's sculpture in passing and does not relate his work to the "phantom limb" phenomenon directly. However, it is notable that she equates Gober's sculpture with her mother's artificial leg, which continues to haunt the author despite being stored 'away from sight.'[2]

Much of the literature dealing with Gober positions him in terms of the uncanny, trauma and the abject.[3] While not denying that Gober's works are invocations of

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[1] Janet Sternberg. *Phantom Limb*. Lincoln & London: University of Nebraska Press, 2002, pp. 111-112. Stenberg also says about the sculpture, 'A man probably, although it could be a woman...You could push from the shoe side, and the leg would retract into the pant. Or got to the other side, insert your arm into the pant, and make the leg re-emerge, like a hand puppet peering out into the world.' Ibid.

[2] Sternberg writes: 'In the end, I wasn't able to get rid of that heavy artificial leg she kept in the closet. I didn't know what to do with it, so I shipped it back along with everything else. It's away from sight, but I keep seeing limbs.' She then goes on to describe Gober's sculpture as quoted above. Ibid. p. 111.

[3] See Hal Foster. "The Art of the Missing Part." *Robert Gober*. exh. cat. Los Angeles: The Museum of Contemporary Art, Los Angeles, 1998. pp. 57-68, Richard Flood, et. al. *Robert Gober: Sculpture + Drawing*. exh. cat. Minneapolis: Walker Arts Centre, 1999, Andrew Causey. *Sculpture since 1945*. Oxford: Oxford University Press, 1998, pp. 256-59 and David Hickey. *Robert Gober*. exh. cat. New York: DIA Centre for the Arts, 1993. See also the introduction of this thesis for a discussion of these concepts.

trauma, I examine here several themes that have yet to be explored. The chapter begins with an analysis of Gober's leg sculptures *Untitled* (1990) (figure 104) and *Untitled* (1989-90) (figure 105) as evocations of the phenomenon of the "phantom limb". I am particularly interested in how the phenomenon is mobilised through an encounter with Gober's sculptures. While everyone who has written about Gober's work has mentioned in passing its connection with AIDS and gay male identity, no one has yet explored this correlation in any depth, or indeed for more than a paragraph. In light of the previous discussion on how medical histories and technologies inscribe the body and Mona Hatoum's statement from the previous chapter that AIDS has transformed how the body is perceived, I examine how Gober's sculptures invoke the HIV/AIDS epidemic. I examine Gober's *Untitled* (1991) (figure 106), a sculpture of a leg littered with drains, in relation to three examples of cultural production that portrayed the toll of the epidemic upon the gay male community in the United States: the sculptures of Cuban American artist Felix Gonzales-Torres, Paul Monette's 1990 novel *Afterlife* and Tony Kushner's 1991-1993 play *Angels in America*. As these examples demonstrate, Gober's sculptures are situated within their historical context, an era in which male homosexuality was stigmatised anew due the disease. Robert Mapplethorpe's 1988 *Perfect Moment* exhibition and the 1992 *Corporal Politics* exhibition are provided as examples of how government censorship of gay male sexuality filtered into the art world. I situate Gober's *Untitled* (1991) (figure 107), a sculpture of buttocks painted with a musical score, as a reaction against homophobia. This sculpture is viewed in relation to demonstrations by the AIDS Coalition to Unleash Power (ACT UP) that also celebrated queer identity.

Hal Foster's 1998 article "The Art of the Missing Part" examines Gober's artworks in terms of psychoanalytic concepts: the uncanny, primal fantasies and enigmatic signifiers.[4] This chapter seeks to chart a different course by offering a phenomenological consideration of Gober's sculptures. His works are positioned within Edward S. Casey's three categories of body memory: the traumatic, the erotic and the habitual. Rather than a phenomenological consideration of the body that assumes a universalised subject – the conventional phenomenological reading – Gober "queers" notions of the "lived body" and "body memory" by presenting works that are decidedly about gay male experiences. Gober also performs a "queering" of religious iconography by invoking relics, reliquaries and *ex votos*. It will be argued that Gober's sculptures of body parts evoke emotional and physical manifestations of the effects of trauma enacted on the "lived body".

Ghostly Disembodied Legs: Amputation and the Phantom Limb

The term "phantom limb" was coined in 1871 by Dr. S. Weir Mitchell through his work with amputees during the American Civil War. The phrase describes an individual's ongoing sensation of an amputated limb. Although not referred to as a "phantom limb", the phenomenon itself was first noted in medical literature in 1551 in a treatise on gunshot wounds by Ambroise Paré, a French military surgeon.[5] According to Dr. Douglas Price and Dr. Neil. Twombly, folkloric and historical accounts of symptoms that appear linked to the "phantom limb" were recorded as early as the tenth century.[6] Although the limb is physically missing, patients continue to feel its presence, though with a variety of distortions. Medical research over the past thirty years has concluded that the "phantom limb" is experienced with

[4] Hal Foster. op. cit., pp. 57-68.
[5] Douglas B. Price and Neil J. Twombly. *The Phantom Limb Phenomenon: A Medical, Folkloric, and Historical Study. Texts and Translations*. Washington, D.C.: Georgetown University Press, 1978, p. xv.

near universality in amputees.[7] Elizabeth Grosz comments that in comparison with the actual lost limb, the "phantom limb" frequently feels flatter, shorter and lighter, and has impaired mobility.[8] Common descriptions of the "phantom limb" include feelings of tingling, numbness, cramping, stabbing, and burning as well as a sensation that the limb is stuck in an unnatural position (figure 108).[9] Despite its moniker, the phenomenon can occur in every part of the body. Price and Twombly indicate that amputated limbs, lips, tongues, noses, eyes, penises, breasts, nipples, teeth and visceral organs have all been recorded as experiencing "phantom limb" sensations.[10] However, Twombly and Price note that the phenomenon is most commonly felt at the site of a missing limb or part thereof. A supposed relationship between "phantom limb" pain and the disposal of the amputated limb has been recounted in many patient accounts, particularly in those from the mid-1800s. It is worth quoting Richard Sherman at length as he describes two such stories:

> A man who had his leg amputated complained about terrible crawling, twitching feelings in his leg. His friends found out where his leg was buried, dug it up, and found maggots eating it. They burned it and the pain stopped. In another case, a man reported feeling terrible burning in his phantom that began just after he had an amputation. His doctor found out that the burning started when his assistant burned the limb to dispose of it.[11]

Sherman notes that in light of narratives such as these, it is little wonder that medical practitioners often did not take patients' descriptions of the "phantom limb" seriously. However, medical research has since proven the existence of the

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[6] Ibid., p. xxii.
[7] See Joel Katz & Lucia Gagliese. "Phantom Limb Pain: A Continuing Puzzle." *Psychosocial Factors in Pain: Critical Perspectives*. New York & London: The Guilford Press, 1999, Ronald Melzack. *The Puzzle of Pain*. New York: Basic Books Inc. Publishers, 1973, Richard Sherman, et. al. *Phantom Pain*. New York and London: Plenum Press, 1997, pp. 284-300, J. Siegfried and M. Zimmerman, eds. *Phantom and Stump Pain*. Berlin: Springer-Verlag, 1981 and Julia Van Deusen. "Phantom Limb Pain." *Body Image and Perceptual Dysfunction in Adults*. Philadelphia: W. B. Saunders Company, 1993, pp. 173-183.
[8] Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, Bloomington and Indianapolis, 1994, p. 71.
[9]. Siegfried and Zimmerman, op. cit., p. v.
[10] Price and Twombly, op. cit., p. xiv.

phenomenon by recording consistent descriptions of symptoms among the vast majority of amputees.[12] In amputees, the continued, felt present of an absent limb distorts the boundaries between reality and fiction.

The common description of the "phantom limb", as Grosz notes, of being 'thing-like, passive, inert, a mere object with no animating or receptive interiority'[13] could easily also describe Gober's *Untitled* (1990) (figure 104). While the particulars of the "phantom limb" phenomenon have been discussed by Grosz and others, I am interested here in how the phenomenon is evoked during an encounter with his sculptures. Represented from foot to mid shin, the leg is clad in mass produced pieces of clothing: a beige dress-sock, part of a beige trouser leg and a worn, brown oxford shoe. Cast from a mould of the artist's body, made from wax and covered in human hair, the sculpture emerges from the wall and rests on the gallery floor. Like the work described by Sternberg, a patch of rather hairy, ghostly pale skin peers out from the space between the trouser and sock. The viewer's attention becomes focused on this small area of skin as an invocation of "haptic visuality" in much the same way as the videos analysed in the previous chapter. Due to the leg's odd placement, discarded on the floor, the sculpture is an eerie apparition replete with phantom-like qualities. This positioning is evocative of the common sensation of the "phantom limb" as being in an 'unnatural position.'[14] When viewing Gober's sculptures, the experience of the 'phantom limb' is mobilised through the psychic effect on the viewer. The incongruous perception of the sculpture by the viewer conveys the sensation of the "phantom limb" by the amputee. The "phantom limb" oscillates between presence and absence, reality and fiction. As noted in Sternberg's novel, this oscillation is similar to the viewer's perception of

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[11] Sherman, op. cit., p. vii.
[12] Ibid, p. 1.
[13] Grosz, op. cit., p. 72.
[14] Sherman , op. cit., p. 2.

Untitled (1990). The strange and disturbing encounters that occur between viewers and Gober's sculptures of amputated limbs create a disquieting sense of what it might be to experience "phantom limb" sensations.[15] As seen in figure 109, there is no plinth, ropes or demarcations to cordon off the work from the viewer. The placement of the sculpture within the viewer's physical space heightens its affective aspects. According to Grosz, the amputee 'avows two contradictory realities simultaneously: the reality of the living limb and the reality of its destruction. These "two" limbs occupy the same space and time, one the ghostly double of the other's absence.'[16] The oscillation between presence and absence is contained within Gober's sculpture, particularly in the context of an influential story told to him when he was a child. As Gober recounts, his mother 'used to work in an operating room and she used to entertain us kids by telling stories about the hospital. One of her first operations was an amputation. They cut off the leg and handed it to her. Stories like that make a big impact.'[17] In light of this statement and its frequent repetition in writings on Gober, the link between amputation and his sculptures of legs is reinforced.

As will be seen in the later discussion of the HIV/AIDS crisis, Gober's sculptures of legs, separated from the rest of the body, are evocative of the loss of corporeal unity due to disease. In addition, the fact that *Untitled* (1990) and *Untitled* (1989-90) (figure 105), a similar leg sculpture with black trouser leg and grey sock, are fragments which have been cut off below the knee also points to the typical location of amputations.

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[15] Siegfried and Zimmerman comment that the term "phantom" is generally defined as: 'a haunting thought or an illusion which repeatedly recurs in the mind.' However, they stress that 'It is wrong to image that the patient's initial phantom is a vague sensation, it appears as startling reality.' Siegfried and Zimmerman, op. cit., p. 3 An oscillation between the seemingly ghostly presence and the solid reality of the limb also occurs in the process of viewing Gober's sculptures.

[16] Ibid.

[17] Quoted in Flood, op. cit., p. 38. Janet Sternberg also offers up a macabre story as she wonders where her mother's leg went after it was amputated: 'The surgeon comes up from the operating room...This is the man who a few minutes ago cut off my mother's leg. He says the operation went well. I start wondering where the leg went...Do they just throw the leg away? Do they incinerate it?' Sternberg, op. cit., p. 29-30.

Grosz postulates that the "phantom limb" is a 'libidinal memory', a 'nostalgic tribute' to loss.[18] In light of Gober's childhood memory, *Untitled* (1990) and *Untitled* (1989-90) become memorials to traumatic loss. The spectre of the anonymous individual's amputated leg continues to haunts the gallery space. Gober's leg sculptures appear in the gallery as a prosthetic-like device.[19] In the case of the amputee, the prosthesis stands in and eventually replaces the concrete sensations of a "phantom limb." By simulating a prosthesis, the sculptures of legs also demonstrate a hope for the healing of the "phantom limb". Just as one learns to live with the grief of a lost loved one, the "phantom limb" need not remain traumatic. Interestingly, non painful "phantom limb" sensations are encouraged in amputees as they enable patients to adapt more easily to their prostheses.[20] In Gober's leg sculptures, the amputated limbs are not disposed of, as in the stories mentioned earlier by Sherman, but are treated with reverence. Seen in this light, Gober's prosthetic-like sculptures become suggestive of potential treatments for the affliction of the "phantom limb." When viewed at the Museum of Modern Art's temporary location in Brooklyn, the black trouser leg and grey sock on the leg in *Untitled* (1989-90) were covered in dust. The dust enhanced the sense of the sculpture as a prosthesis that was no longer in use. The unusual placement of the dusty leg within the gallery brings to Sternberg's discussion of her mother's prostheses. She writes:

> Most of the time my mother doesn't wear either artificial leg, but she keeps both close by in case. The apartment seems filled with them. They move

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[18] Grosz, op. cit., p. 73.

[19] Thomas Laqueur comments: 'My first impression of *Untitled* (1990) is in the context of the making of prosthetic limbs after the Great War, when artists were hired as the experts on what legs should look like.' Thomas Lacquer. "Clio Looks at Corporal Politics." *Corporal Politics*. exh. cat. Cambridge, Mass.: MIT List Visual Arts Center, 1992, p. 17.

[20] According to biologist Marshall Devor, 'Non painful phantoms are welcomed, especially because they feel so much a part of the body. When the individual is wearing a prosthesis, particularly if it is seen, the phantom tends to enter and fill the prosthesis, giving the sensation of walking on a natural leg.' Marshall Devor. "Phantom Limb Phenomena and Their Neural Mechanism." *The Mythomanias: The Nature of Deception and Self-Deception*. Michael S. Myslobodsky, ed. Mahwah, New Jersey: Lawrence Erlbaum Associates, 1997, p. 330. Sternberg writes that 'amputees are routinely instructed to slap their stumps in order to stimulate a phantom limb.' Sternberg, op. cit., p. 34.

around a lot: a leg against the sink, a leg propped against a kitchen counter, a leg leaning against the aluminium railing that helps her get up from the toilet.[21]

Conversely, there are several elements which obfuscate a straight reading of the leg sculptures as metaphors for the "phantom limb." The clothing stands in opposition to the frequent linking of Gober's sculptures with the now mythic story of his mother in the operating room. This leg appears not as the result of a hospital amputation, but a gruesome found object, the end result of a terrorist attack or accident. And yet, this reading is also complicated by the pristine state of the clothing. Although the shoes are well worn, they have been polished. The sock hugs the leg and has lost none of its elasticity through repeated use. The line created where the leg meets the wall is straight and unspoiled. The potentially bloody dismemberment is covered up by the wall into which the leg recedes. While Gober's leg sculptures act as visual metaphors for violence, the elements mentioned above hold the gruesomeness of the dismemberment at bay.

Traumatic Body Memory

To expand upon the relationship between the sculptural body part and the notion of the "phantom limb", it is instructive to interpret Gober's work through the lens of Casey's phenomenological discussion of trauma, memory and the body. Casey's three categories of "body memory", the traumatic, the erotic and the habitual, serve as useful means by which to examine Gober's sculptures of body parts. As discussed in the previous chapter, Casey argues that traumatic events are remembered by the body.[22] He postulates that traumatic memories become related to the particular parts of the body affected: 'Traumatic body memories have to do with the fragmentation of the lived body...Where the habitual body memory typically concerns the body as a co-ordinated whole...a traumatic body bears on what Lacan

[21] Ibid., pp. 34-35.

has called *le corps morcellé* [the body in pieces]. This is the body broken down into uncoordinated parts.'[23] Although Casey does not mention the phenomenon of the "phantom limb", it can be seen as an extreme example of "traumatic body memory". Through the continued sensation of an absent limb, the trauma of amputation is relived by the body. The "phantom limb" and "traumatic body memory" share a common perception of the past and present as intertwined and blurred.[24] In both phenomena, a difficulty exists in separating body reactions in the present from past experiences. The amputee with "phantom limb" sensations is unable to move beyond the memory of bodily trauma. Rather the memory of trauma is sustained through the persistent and disturbing physical presence of the missing limb. Casey writes that 'the particularizing proclivity of traumatic body memories has to do with the *fragmentation* of the lived body.'[25]

Jean Goodwin and Reina Attias concur that recollections of traumatic events can produce a perception of the body as fragmented. In *Splintered Reflections: Images of the Body in Trauma*, Attias and Goodwin write that in therapeutic exercises when clients of psychotherapists engage with childhood traumas, they often produce images of bodily fragmentation.[26] Goodwin and Attias recount the story of a woman whose 'memories of childhood were exceedingly fragmented.'[27] This

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[22] See Chapter 3: 'Video Made Flesh: The Fragmentation of the Skin's Surface', pp. 6-7, 9, 14, 21.
[23] Edward S. Casey. *Remembering: A Phenomenological Study*. Bloomington: Indiana University Press, 2000, p. 156. Casey gives the example of the memory of the pain of broken tooth and its repair that is recalled by passing his tongue over his right lower molar tooth. He writes that these bodily memories were also evoked through sound: 'A few weeks after the drilling had occurred I was in the service station and heard a pneumatic bolt tightener at work. The shrill grinding sound almost immediately evoked the dread of being the hapless subject of my dentist's drill; I felt myself stiffening in anticipation of worse to come just as I had done in the dentist's chair: ushered in by the dread, my body was itself remembering the trauma.' Ibid.
[24] Professor of neurology and "phantom limb" authority Dr. Fisher states that the "phantom limb" is 'the body's unwillingness to relinquish its past.' Quoted in Sternberg, op. cit., p. 53.
[25] Casey., op. cit., p. 155. Casey's italics.
[26] Jean Goodwin and Reina Attias. "Conversations with the Body: Psychotherapeutic Approaches to Body Image and Body Ego." *Splintered Reflections: Images of the Body in Trauma*. Jean Goodwin and Reina Attias, eds. New York :Basic Books, 1999, pp. 167-182.
[27] Ibid, p.176.

woman engaged in an exercise using a tray of sand in which she dismembered small girl and baby dolls so that the legs, arms and heads were partially buried in the sand. The authors claimed that 'rendering visible this body-image fragmentation helped make available for therapeutic work her ego-fragmentation around this traumatic material [from her childhood].'[28] Dr. Carolyn Gruber, a clinical psychologist, notes that when abused children are asked to draw pictures of themselves, they often draw limbs and heads detached from their torsos.[29] As these examples illustrate, emotional and body trauma become irretrievably linked and result in images of a fragmented body. Poignantly enough, recently in America, there has been much discussion about a disturbing trend of people seeking voluntary amputations. Originally termed *apotemnophilia*, the syndrome is also referred to as body integrity identity disorder. Clinical psychologist Francie Horn writes that a person with this disorder, 'has the obsessive need to have a healthy limb amputated in order to feel "normal", "whole" and able bodied.'[30] Horn states that it is unclear whether the syndrome is due to a 'single precipitating traumatic event, neuro-psychological disorder or a psychosexual disorder.'[31] In some cases, childhood abuse victims claim that voluntary amputation is a means by which trauma is made literal and thus can be dealt with.[32] In the cases of those with body integrity identity disorder, "traumatic body memory" is taken to an extreme: trauma becomes manifested visually in the actual loss of a body part.

While Casey centres on individual experiences, the concept of "traumatic body memory" is transfigured in Gober's sculptures into a form of cultural

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[28] Ibid., p. 178.
[29] Personal interview with Dr. Carolyn Gruber, December 30, 2001.
[30] Francie Horn. "A Life for a Limb: Body Integrity Identity Disorder." *Social Work Today*. 24 Feb. 2003. Reproduced at www.overground.bc/article.php?code=66&lan.en.
[31] Ibid.

remembering that is both personal and societal.[33] In two other sculptures of legs by Gober, the spectre of bodily trauma is evoked in relation to two traumatic phenomena: child abuse and HIV/AIDS. Gober's *Untitled* (1994-1995) (figure 110) suggests not only the trauma of dismemberment but also that of child abuse. Children's legs, dressed in white sports socks and open toed sandals, are piled like firewood in a fireplace. The multiplicity of the small, fragile legs, each one very similar to the next, points to a series of instances of abuse. In addition, the layering of legs alludes to the prevalence of child abuse. Two of the four prison-like bars on the front of the structure are pried apart. Gober describes the bars as a 'classical symbol of escape. '[34] Yet it appears that the children were unable to escape this horror. Although Casey, Goodwin and Attias do not mention Gober's work, the invocation of abuse as a mass of dismembered parts can be seen to fit within their discussion of the perception bodily fragmentation in relation to trauma. The disembodied children's legs in Gober's sculpture evoke Casey's notion of "traumatic body memory" on a number of levels. The fragmentation of the body echoes the ways patients described their experiences of childhood abuse as described by Gruber, Goodwin and Attias. *Untitled* (1994-95) is also as a memorial to loss. In this instance it is not necessarily the loss of a limb that is commemorated but the destruction of a sense of bodily integrity brought about by abuse. The inherently horrific qualities of the work suggest Casey's contention that 'some traumatic body

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[32] For a further discussion of the disorder, see Greg M. Furth and Robert Smith. *Apotemnophilia: Information, Questions, Answers and Recommendations about Self-Demand Amputation.* Bloomington: 1st Book Publishers, 2000.

[33] Gober comments, 'Most of my sculptures have been memories remade, recombined and filtered through my current experiences.' Quoted in Foster, op. cit., p. 58.

[34] Quoted in Flood, op. cit., p.132.

memories never lose their painful and even devastating sting, especially when they are accompanied by some form of humiliation of one's own person.'[35]

Untitled (1994-95) evokes such traumatic memories of child abuse through its dismemberment of the children's legs. The legs are stacked up to evoke, as Gober puts it, 'children being used for other people's fuel.'[36] A glowing light behind and beneath the legs, their placement within a fireplace-like structure and a soundtrack of crackling noises enforces the allusion of the children's legs as firewood. The sculpture was created at a moment when media stories about child abuse came to the fore in America. The artist has stated that *Untitled* (1994-95) was inspired by a proliferation of disturbing newspaper articles about abuse, 'stories of what people do to other people, to their families.'[37] Through increased media attention, individuals' memories of abuse had finally gained cultural and historical significance. This explosion of memories of childhood abuse by adult patients during the mid-1980s and early 1990s was not without controversy. Two opposing camps argued as to whether it was possible to remember abuse many years after its occurrence.[38] While the children's legs can be interpreted as the embodiment of "traumatic body memory", the pried apart bars in *Untitled* (1994-95) are an appeal for a positive outcome in the face of trauma. Like the woman mentioned by Goodwin and Attias, who managed to unearth and come to terms with memories of childhood abuse through creating images of a fragmented body, the bars imply the possibility of escape from abuse and seem to posit a hope for its end. Casey argues that painful

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[35] Casey, op. cit., p. 156.
[36] Quoted in Flood, op. cit., p.132.
[37] Ibid.
[38] A discussion of the ways in which childhood sexual abuse is remembered and the extensive debate surrounding this issue is beyond the scope of this chapter. See Ian Hacking , 'Memory Sciences, Memory Politics.' *Tense Past: Cultural Essays in Trauma and Memory*. Paul Antze & Michael Lambek, eds. New York & London: Routledge, 1996, pp. 67-88, Richard J. McNally. *Remembering Trauma*. Cambridge, Mass. and London: The Belknap Press of Harvard University Press, 2003 and

memories can become somewhat tamed through a 'ruminescent state', by recreating them through images and/or narratives told to others.[39] Other aspects of Gober's sculpture parallel Casey's discussion of how people come to terms with "traumatic body memory". Firstly, Gober's fragmentation of the body can be read as 'a quite general strategy of *containing* a trauma, whereby we act to restrict its content and scope to a limited part of the body.'[40] The placement of the legs within a contained domestic space evokes 'the second strategy for dealing with the revival of trauma by *situating* it, where the effort is to tie it down the trauma by locating it fairly precisely in terms of place or time.'[41]

Drains as Lesions: The Fragmented Body and HIV/AIDS

The notion of "traumatic body memory" is evoked in another context in Gober's *Untitled* (1991) (figure 106). A pair of adult male legs, shown from feet to waist, implies the HIV/AIDS epidemic. Like *Untitled* (1990) (figure 104) and *Untitled* (1989-90) (figure 105), the legs also stick out from the wall and lie on the floor. Gober again creates the illusion of pale, Caucasian skin through the use of coloured wax and the insertion of human hair. Unlike the pristine trousers and shoes of Gober's earlier leg sculptures, the legs in *Untitled* (1991) are bare except for worn-out, very dirty tennis shoes, white sports socks and baggy white underwear. While one sock is pulled up tight, the other is slightly bunched up causing the figure to look even more dishevelled. "Traumatic body memory" is invoked in this sculpture not only through the legs' dismemberment from the body but also by their awkward positioning. The legs do not simply rest of the gallery floor but are rigidly stretched out as if in agony. The lower extremities of the legs suggest a tensed body,

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Judith L. Alpert. *Sexual Abuse Recalled: Treating Trauma in the Era of the Recovered Memory Debate*. Northvale, New Jersey & London: Jason Aronson Inc., 1995.

[39] Casey, op. cit., p. 157.

[40] Ibid.

partially held up in mid air while only the toes of tennis shoes make contact with the ground. The allusion to a traumatised body is pushed further by the skin-coloured drains that perforate one buttock and litter the surface of the legs. The drains allude to the transience of the human body, and make reference to a body broken apart and traumatised by the HIV/AIDS epidemic.

The fact that disease is evoked through a fragment of the body is notable on another level. The symptoms of disease and their medical treatment may elicit a perception of the patient's body, by doctors and the patient him/herself, as merely an assortment of disconnected parts. For instance, in the treatment of people with HIV/AIDS, patients are repeatedly made aware of one of the smallest elements of their bodies: the T-cells in their blood, which are measured regularly to assess the progression of the disease. Similarly, one might consider Kaposi's sarcoma (KS), a common complication of the disease, at least in the 1990s. KS is a previously rare form of skin cancer that often occurs as the disease progresses. Dark lesions appear on the skin and thus mark the bearer as having AIDS. As discussed below, the presence of such lesions brings the AIDS patient an acute awareness of the skin, not as a whole but in parts. In a brief discussion of *Untitled* (1991), James Rondeau rightly argues that: 'In the midst of the AIDS epidemic, the reference to sores and lesions was also present. Regardless of the source of disfigurement the drains transforms the body fragment from corpus to conduit.'[42] The flesh-coloured drains do not simply sit on top of the flesh but are deeply embedded within it. They create holes in the skin's surface and reveal a hollow inside, a body emptied of its interior structure. This emptiness positions the body as weakened in its ability to fight

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[41] Ibid.

[42] James Rondeau, et. al. *Robert Gober: The United States Pavilion, 49th Venice Biennale.* exh. cat. Venice: The Art Institute of Chicago and Smithsonian Institution, 2001, p. 56. Hal Foster claims that the drains evoke 'a body consumed and wasted.' Foster, op. cit., p. 62

illness, unable to fight against dangerous intrusions. Here is a permeable body without enforceable boundaries. To view the drains as lesions follows from Gober's description of the sculpture as 'disaster.'[43] With this reading in mind, the subject is no longer able to hide the onset of AIDS as the lesions/drains irretrievably mark the body.

The appearance of lesions and their spreading across the bodies of those afflicted with AIDS became a cultural and personal symbol of death that was both powerful and devastating. *Untitled* (1991) has not been analysed in relation to the so-called AIDS novels and plays from the early 1990s. Paul Monette's novel *Afterlife* and Tony Kushner's 1991-1993 play *Angels in America*[44] are two examples of works that explore the symbolism of KS lesions. In the novel and play, lesions are the first outward signs of illness, plummeting the characters into the horrific realisation that they have been infected. In the opening scene of *Angels in America*, Prior, one of the main characters, does not tell his lover Louis that he is ill but simply shows him the lesion on his chest. Louis tries to deny what he is seeing as 'just a burst blood vessel' but Prior states that it is 'KS lesion number one. The wine dark kiss of the angel of death...I'm going to die.'[45] The appearance of the first lesion marks the point when the disease could no longer remain hidden to those inflicted. *Afterlife* centres around three men, brought together by the death of their lovers. One passage in the novel describes a trip during which a KS lesion appears on the face of one of the men. It is worth quoting at length a passage that exemplifies the cultural and personal significance of the lesion as a marker of AIDS:

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[43] Quoted in Flood, op. cit., p. 20.
[44] The first half of the play titled *The Millennium Approaches* was first performed in 1991. The second half titled *Perestroika* was performed in 1992 with rewrites occurring in 1993. For a discussion of *Afterlife* and *Angels in America*, see Peter F. Cohen. *Love and Anger: Essays on AIDS, Activism and Politics*. Binghamton, New York: The Haworth Press, 1998.
[45] Tony Kushner. *The Millennium Approaches: Angels in America*, 1991.

> Though now that mark [the first to appear two years previously] was indistinguishable from a hundred others, none were above the neck, and Victor looked quite spiffy...[Steven] found him sitting on the edge of the tub, naked except for his purple welts, staring into the mirror. He pointed to a spot along his chin line, below his ear. Steven bent forward with hammering heart. It wasn't even purple yet, barely a quarter-inch across. Victor said, 'It's time to go home.' And they never went anywhere again.[46]

Just like the character of Victor, in Gober's sculpture one drain on the left buttock cannot even be covered up by the underpants. The drain/lesion horrifically proclaims its presence. Given the cultural currency of the lesion, the sculpture is a particularly affective image of HIV/AIDS during the early years of the disease, when there was little hope for survival and the disease progressed quickly.[47] Viewing the legs and buttocks covered in lesion-like drains, one is unable to forget the toll of the AIDS epidemic upon actual human bodies. Symbolically devastated by disease, the sculpture serves to remind viewers how easily our bodies can become diseased and fall apart. As cited in the previous chapter, Hatoum argues that AIDS has forced people to acknowledge the inherent vulnerability of the body. Under the threat of HIV/AIDS, bodies can no longer be considered self-contained, protected units. Like the works discussed in the previous chapter, it is the skin that is posited as a vulnerable site.

The drains are not just conduits of disease, as Rondeau suggests, but also of memory. Just as KS lesions became a cultural and personal marker, Gober's works conveys a phenomenological "traumatic body memory" that is made up not only of the artist's memory of trauma but also the societal dimensions of HIV/AIDS and its effect upon cultural memory. Gober explains that in the early 1990s, for him, 'death

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[46] Paul Monette. *Afterlife*. New York: Avon Books, 1990, pp. 22-23.

[47] For a discussion of the early years of the HIV/AIDS epidemic, see Leo Bersani. "Is the Rectum a Grave?" *AIDS: Cultural Analysis/Cultural Activism*. Douglas Crimp, ed. Cambridge, Mass. & London: The MIT Press, 1988, pp. 197-222, , Gregg Bordowitz. *The AIDS Crisis is Ridiculous and Other Writings, 1986-2003*. Cambridge, Mass. & London: The MIT Press, 2003, Cohen, op. cit. and

has temporarily taken over life in New York City. And most of the artists I know are fumbling with ways to express it.'[48] The destruction of bodily integrity in works such as *Untitled* (1991) symbolises this loss of loved ones. To take Rondeau's analysis a step further, scattered across the fragmented body, the drains parallel the continued painful feelings in the "phantom limb" at the sites where lesions existed on the actual limb before amputation. The profound sense of loss described by Gober in the face of the HIV/AIDS epidemic brings one back to a discussion of the "phantom limb." Maurice Merleau-Ponty explains that the death of a friend is similar to the experience of the "phantom limb" as it takes a long time to incorporate this type of profound loss.[49] The death of a loved one can feel like the loss of a limb, as if one's own corporeal integrity and wholeness has been damaged. The legs with drains, like the experience of the "phantom limb", mark the body as permanently wounded and unable to heal itself. The viewer is made uneasily aware of the specific lived bodies of those who have died from AIDS. In this way, "traumatic body memory" comes to exist as a societal phenomenon in which the memory of personal bodily trauma is played out for public reflection. In addition, the sculpture draws attention to fact that the understanding of the self, who one is and could be in the future, can become altered radically by disease. Margrit Shildrick notes that the body is curiously absent to us during health, and it is only in sickness that it makes itself fully felt.[50] It thus seems apt that Gober would choose to invoke the profound losses of the HIV/AIDS epidemic through a sculpture of a fragmented body.

Robin Hardy and David Groff, *The Crisis of Desire: AIDS and the Fate of the Gay Brotherhood.* Boston & New York: Houghton Mifflin Company, 1999.

[48] Hickey, op. cit., p. 24.

[49] Maurice Merleau-Ponty. *Phenomenology of Perception.* Trans. Colin Smith. London: Routledge, 1962, p. 80-81.

[50] Margit Shildrick, *Leaky Bodies and Boundaries: Feminism, Postmodernism and (Bio)Ethics.* London: Routledge, 1997, p. 10.

Drains, Candies, Clocks and an Empty Bed: The Everyday Object and Loss

Like Gober's use of drains, Felix Gonzales-Torres employed everyday objects to suggest the enormity of the loss of lives from the disease during the late 1980s and early 1990s. Unlike in Gober's, the body is frequently absent in Gonzales-Torres artworks. In *Perfect Lovers* (1987-90) (figure 111), two identical battery powered clocks are set at the exact time. But as time passes the clocks become out of synch and eventually one clock stops before the other. The gay male body is evoked through the title and the sameness of the clocks. Mona Hatoum placed this work in the main space of exhibition she curated in the 2003 from the MOMA's collection in New York. According to Hatoum, this space dealt with 'the body – the body politic, if you like; sexuality, AIDS, gender, and identity representation.'[51] She goes on to describe *Perfect Lovers* as: 'a poetic depiction of a couple...with, at the same time, a reminder that time is running out – as in "too many men, so little time."'[52] I agree with Hatoum the sculpture is a particularly poetic invocation of relationships, particularly gay male relationships during the early years of the HIV/AIDS epidemic. It is evocative of how many men lost their lovers to the disease and often then died themselves. This was certainly the case with the experience of Gonzales-Torres and his lover, who is referenced to in the works by his first name only: Ross. For *Untitled (Bed)* (1991) (figure 112), Gonzales-Torres produced large black and white photographs of his own empty, rumpled bed. The work was produced shortly after Ross's AIDS related death. The body is again referred to by its absence as each pillow contains an indentation that suggests a head. The photographs were placed on outdoor billboards throughout New York City. It is interesting that the artist choose to create a public art work that captures such a

[51] Quoted in Fereshteh Daftari. *Artist's Choice: Mona Hatoum. Here is Elsewhere.* exh. cat. New York: Museum of Modern Art, 2003 , p. 3.

personal moment, a memorial to his lover. But for the viewer, who happens upon the billboard with no knowledge about it, the image is open to a variety of interpretations. This characteristic openness allows the viewer to impose his or her own experiences onto Gonzales-Torres's work. The same could be said of Gober's drains, which allow for a greater openness of interpretation. The drains can be read as lesions but they also can be interpreted as symbols for disease in general as well as conduits for mourning. Both artists created works that explore gay male experiences in relation to the AIDS crisis. In the face of homophobia and prejudice, they continued strongly to assert their identities as gay men through their art. Each sculpture from Gonzales-Torres' *Ross* series, such as *Untitled (Portrait of Ross in L.A.)* (1991) (figure 113) to be discussed later, contains different coloured wrappers and different types of candy. At a recent exhibition at London's Hayward Gallery, the candies in *Untitled (Ross)* (1997) were covered in blue and gold wrappers. The candies in the blue wrappers were liquorice and the gold were caramels with chocolate centres. Eating the candies was a noteworthy encounter with the work. The liquorice candies were unusually bitter and the caramels were sickeningly sweet. The combined tastes lingered for a long period of time. The experience of both the conceptual and corporeal bittersweet qualities in the work seemed especially poignant given that in 1996, only a few years after the death of his lover Ross, Gonzales-Torres also died of AIDS-related complications at the age of 39.

In contrast to Gonzales-Torres, Gober creates a sculpture of the *body* in *Untitled* (1991) as the site for disease (figure 106). The fragmentation of the body not only serves to invoke "traumatic body memory" but also acts as a means to remember and mourn those who lost their lives to AIDS. Casey argues that:

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[52] Ibid.

> The fragmented body [experienced in traumatic body memory] is inefficacious and irregular; indeed, its possibilities of free movement have become constricted precisely because of the trauma that has disrupted its spontaneous actions. Body memories of trauma will necessarily reflect the same fragmentation.[53]

This is certainly the case in Gober's *Untitled* (1991) and *Untitled* (1994-95) (figure 110). In the former, the drains mark the boundaries of the body as ineffective, no longer able to fight off disease. Not only is the body presented as traumatised through dismemberment but the drains make it appear as if it has been eaten away from the inside out. In the latter, the confined space that the children's legs inhabit symbolises the loss of freedom brought about by trauma. The physical and psychological traumas that occur when confronting disease and abuse are embodied in Gober's fragmented sculptures.

Erotic Body Memory

Untitled (1991) was first exhibited at the Galerie nationale du Jeu de Paume in Paris in 1991 (figure 114) where it was placed with two other sculptures, in what Gober describes as 'a trinity of possibilities.'[54] A relief sculpture of a partial male figure from the lower back and buttocks to mid-thigh is also referred to as *Untitled* (1991) (figure 107). Constructed out of wax and human hair, the buttocks are painted with part of a musical score.[55] The four bars of the score curve along the indent of the lower back and into the inner thighs and ass cheeks. Within his self-proclaimed trinity, Gober says this piece evokes 'pleasure.'[56] The work illustrates another of Casey's categories: "erotic body memory". According to Casey, "erotic body memory" is often fragmentary in nature as past pleasures are remembered in

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[53] Casey, op. cit., p. 155.
[54] Quoted in Flood, op. cit., p. 20
[55] Gober states that the score consists of excerpts of found music arranged for visual effect and painted in oil and that 'A German student writing his doctoral thesis on my work had a musician play and record the painted music....Musically, it's a bit of garbage.' Ibid., p. 20, 125
[56] Ibid, p. 20.

the present by the specific place where they occurred.[57] A celebration of gay male sexuality, the buttocks emblazoned with the musical score is positioned as an erotic site. This particular fragmentation of the body presents the erotic as an important element of bodily experience. In the 1991 exhibition, the walls were covered with wallpaper of a painted autumnal forest scene. Unlike his leg sculptures, the bum fragment is installed onto a flat wall at eye-level. The buttocks rest on the branches of two intersecting trees. This juxtaposition creates a *trompe l'oeil* effect. The buttocks are nestled into between two branches at the point where they connect. The branches touch and rub against each other as if in a caress. The trees themselves stand in for male bodies that form intimate connections in the forest. The anthropomorphic quality of the trees is particularly evident to the viewer who is aware of a series of drawings and an installation in which Gober placed dresses on trees. In these works the placement of dresses onto the trees transforms the trunk into the body and the branches into arms. A photograph of the installation shows three cotton summer dresses placed over trees in a forest similar to that replicated in the wallpaper.[58] The positioning of the work in the forest in the Paris exhibition alludes to an "erotic body memory" of an outdoor sexual encounter. The placement of the buttocks within a forest scene glorifies the joys of cruising and anonymous gay sex, which often takes place outdoors, sometimes in secluded, wooded areas. Indeed, in Britain it is sometimes referred to as "cottaging". Interestingly, the inclusion of the musical notes calls to mind another element of Casey's argument. He argues that

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[57] Casey argues: 'There is a sensuously specific source of bodily pleasure as remembered. This pleasure occurs at a quite definite site.' Casey, op. cit., p. 158.

[58] The four drawings and photograph were shown in the exhibition *Robert Gober: Sculpture + Drawing* at the Walker Art Center in Minneapolis in 1999, the Rooseum Center for Contemporary Art in Malmo, Sweden, The Hirschorn Museum and Sculpture Garden in Washington and the San Francisco Museum of Modern Art in 2000. These exhibitions also showed at a preparatory painting which was including in a series of projected colour transparencies titled *Slides for a Changing Painting*, 1982-83 which documents a project in which Gober repainted a small board to create a

"erotic body memory." is '*inter*sensory' since it involves an intermingling of the senses.[59] As analysed in previous chapters, the senses are mobilised to subvert a purely visual model of looking. The senses of touch, hearing and sight are intertwined in *Untitled* (1991). The tracing of the musical notes upon the skin implies touch. Being a direct cast from the body, touch is also inherent in the making of the piece. The music stands in for the sound elements recalled in a memory of an erotic experience.[60] Not only is the work accessed by the viewer through sight, but the trigger for an "erotic body memory" recalled through the body is also accompanied by visual memory as well.

****While for Casey "erotic body memory" often begins with the memory of a fragmentary bodily experience, this experience can be transformed to envelop the entire body. While past pleasures are triggered and remembered by the specific place on the body where they occurred, "erotic body memory" can transcend fragmentation. Casey recounts how the sensation of his shirt rubbing against his shoulder on a warm afternoon reminded him of how one of his lovers placed her hand on his shoulder when they had sex.[61] This sensation of a particular place on the body brought forth a number of erotic memories that encompassed the entire body. "Erotic body memory" can thus function differently than "traumatic body memory." In cases of trauma, it is less likely that the experience of fragmentation can be transcended. If one considers this fragment as being described by Gober as "pleasure", the memory of past erotic encounters become recuperated through "erotic body memory" in the present. The musically inscribed buttock are an example of

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series of images. For a discussion of this work, see Gary Garrels, 'Slides for a Changing Painting' in Flood, op. cit., pp. 32-41.

[59] Casey, op. cit., p. 159.

[60] Flood contends that it 'is clearly the music of desire...The vignetted body has powerful erotic connotations that are often greater than the sums of its various parts.' Ibid, p. 20.

[61] Casey, op. cit., p. 158.

"erotic body memory" that continues to exist contrary to the trauma of the HIV/AIDS epidemic. This body part thus continues as a site of eroticism and gay male sex becomes recuperated and celebrated.

We're here! We're queer! Get used to it!: Condemning Homophobia

Despite its allusions to pleasure, *Untitled* (1991) (figure 107), its placement within the 'trinity' has sinister connotations. Placed alongside the legs with drains, it would appear that the seemingly idyllic outdoor sex has had grievous consequences. Joan Simon notes that a rather similar tattooed bum appears in Hieronymus Bosch's *Hell*, the right hand panel of his triptych *The Garden Of Earthly Delights* (c. 1505) (figure 115).[62] In the painting, the buttocks are attached to a pair of legs which spring out from underneath a musical instrument, a combination of a lute and harp. A group, composed of men surrounded by beastly creatures, point to and look at the trapped man. The image is doubtlessly a negative view of homosexuality. It implies that the pleasures of anal eroticism will lead one to hell. Interestingly, the legs in the Bosch painting are in a similar position to Gober's sculpture of legs with drains. As, according to Gober, these legs invoke disaster, it seems fitting that they seem reference the hellish environment in Bosch's painting. It is noteworthy that Gober turns this condemnation around by placing the musically endowed body part in an idyllic forest setting. He focuses upon the buttocks as a centre of pleasure and not censure.

As the previous discussion regarding *Untitled* (1994-95) (figure 110) and the concurrent media reports of child abuse illustrate, an understanding of Gober's sculptures benefits from their being viewed within their historical context. Echoing Hatoum's comment quoted in the previous chapter, Tom Flynn argues that many of Gober's sculptures relate to the body's new cultural significance in relation to AIDS,

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[62] Joan Simon. "Robert Gober and the Extra Ordinary." *Robert Gober*. exh. cat. Paris & Madrid: Galerie nationale du Jeu de Paume and Museo Nacional Centro de Arte Reina Sofia, 1991, p. 26.

a body that is an increasingly vulnerable organism as well as being a site of contested moral positions.[63] Gober's early 1990s works were created during a conservative backlash in the United States against contemporary art. It is important to remember that Gober's sculptural glorification of gay sex was created a mere two years after controversy arose with the *Perfect Moment* travelling exhibition of fellow American gay artist Robert Mapplethorpe. Mapplethorpe's photographic retrospective was cancelled at the Corcoran Gallery in Washington D.C. Republican senator Jesse Helms had claimed the Mapplethorpe homoerotic photographs were obscene. In a New York Times article Helms decried 'a photograph of two males of different races in an erotic pose on a marble table top. This Mapplethorpe fellow was an acknowledged homosexual. He's dead now, but the homosexual theme runs through his work.'[64] When the exhibition opened at the Contemporary Arts Center of Cincinnati, the local sheriff staged a raid and sought indictments against museum director Dennis Barrie on obscenity charges. A few months after Mapplethorpe's death from AIDS related complications, Congress cut the NEA budget by $45,000 and passed a bill preventing federal financing of works that contain 'sadomasochism, homoeroticism, the sexual exploitation of children or individuals engaged in sex acts.'[65]

As mentioned in the introduction of the thesis, the NEA panel had recommended that funding be granted for the *Corporal Politics* exhibition but it was subsequently withdrawn. Donald Hall argues that the withdrawal of funding was due to the sexual explicitness of the subject matter. This conclusion is bolstered by the fact that Gober's implication of gay male eroticism in his musically emblazoned bum

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[63] Tom Flynn. *The Body in Three Dimensions*. New York: Harry Abrams, Inc., 1998, p. 158.
[64] Richard Meyers notes that there is no such picture in the exhibition catalogue such as the one that Helms described. He writes: 'The description is, however, of an imagined picture that has been worked by Helms across the body of Mapplethorpe's photography and, in this sense, produced as much by the Senator as by the photographer whom he attacks.' Richard Meyer. "Mapplethorpe's Living Room: Photography and the furnishing of desire." *Art History*. Vol.24, No.2, April 2001, p. 292-93.

was included, minus the wallpaper. Acting in opposition to prohibitions against explicitly gay male art, Gober's sculpture of buttocks challenge negative attitudes about gay men and anal sex during the height of the HIV/AIDS epidemic. *Untitled* (1991) (figure 107) is a good example of what Hal Foster claims is a flaunting of repressive authority during the 1990s, positing an alternative to a 'reaction against anal eroticism that implies a specific abjection of homosexuality.'[66] In the late 1980s and early 1990s, HIV/AIDS brought fear and condemnation of gay men to the fore.[67] Gober's sculpture valorises gay identity in the face of trauma, illness, discrimination, censorship and hatred. Gober's sculpture can be seen as part of a movement that sought to combat outright discrimination against the queer population due to the HIV/AIDS epidemic. Artists and activist collectives employed a variety of traditional and non-traditional media (including paintings, sculptures, installations, posters, advertisements on buses, flyers, and street parades with large puppets) to protest the widespread condemnation of people with HIV/AIDS. Such objects were, at times, combined with demonstrations and other actions in an attempt to bring attention to the epidemic and to combat prejudice. In 1988, a group of artists called Gran Fury created a poster for ACT UP with an image of a red bloodied hand (figure 116) The slogan read, 'The Government has blood on its hands. One AIDS death every half hour.' Once again a body fragment imparts a sense of the traumatic. Demonstrations frequently became forums for empowerment. ACT UP and Gran Fury also organised a "kiss in" in 1988 where gay men and lesbians were invited to kiss at an appointed time at the corner of 6th Avenue and 8th Street in New York City.

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[65] Quoted at http:..www.heroism.org/class/1980/mapplethorpe.html.
[66] Hal Foster. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge, Mass: MIT Press, 1996, p. 160.
[67] Allan Klusacek notes of this period: '"Cursed" minorities, primarily homosexuals and I.V. drug users, ...are blamed, and bear the stigmatisation and the symbolic confusion between identity and

This was meant to be an empowering gesture in the fight against homophobia.[68] Private kisses came out into the public sphere to reinforce what became an ACT UP battle cry, "We're here! We're queer! Get used to it!" Through the implication of an "erotic body memory", Gober's musically emblazoned buttocks stake a claim for gay corporeal pleasure within the AIDS era. Like Mapplethorpe's photographs such as *Ken and Tyler* (1985) (figure 117), Gober's sculpture commemorates the joys of the gay male body by alluding to "erotic body memory". By celebrating the specificity of gay male sexuality, Gober battles against the prejudicial view of gay men as pariahs and the censorship of sexually explicit artworks.

The Unlit Candle: Habitual Body Memory and Queering Religious Iconography

The third sculpture at the Galerie de Jeu de Paume exhibition also embodies more positive connotations. In this *Untitled* (1991) (figure 118), Gober portrays the fragmented body as a symbol of redemption and hope. A pair of legs and buttocks is shown from the lower back to the feet, clothed in black trousers, a brown leather belt, grey socks and black oxford shoes. Holes are cut into the fabric to reveal Gober's trademark hairy wax skin. Three white, unlit candles protrude from the holes. A connection between this sculpture and the legs with drains is reinforced by their position in the gallery space. Placed across from the sculpture embedded with drains, the body part with candles also emerges from the autumnal wallpaper clad wall and rests on the floor. In addition, one of the three candles is placed on the left buttock in the same position as the drain, plugging the hole and rendering the body seemingly impermeable to disease. The candles, like the drains, can be seen as a metaphor of the fragility of life, how easily life can be blown out. However, given that the

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behaviour, which alone explains the transmission [of the disease].' Allan Klusacek and Ken Morrison, eds. *A Leap in the Dark: AIDS, Art and Contemporary Cultures*. Montreal: Véhicule Press, 1992, p. 6.

[68] Ibid., p. 51.

candlewicks are unlit, the candles express hope for recovery in the face of the HIV/AIDS epidemic. According to Gober, the sculpture with candles implies 'resuscitation.'[69] The inclusion of three candles reinforces Gober's positioning of the installation as a 'trinity of possibilities.' The use of the word 'trinity' (the father, son and holy ghost) and the candles themselves are evocative of religion. The viewer can imagine setting the candles alight in order to request the fulfilment of her/his wishes as one would in a church. The candles also function in a manner similar to another religious ritual: *ex votos*. Like votive candles, *ex votos* embody prayers of hope and gratitude. Commissioned by Christian parishioners, *ex votos* are objects of devotion presented to a particular saint or to the church in aspiration, gratitude and veneration for the curing of specific ailments and diseases. (figure 119). These two and three dimensional small body parts, (legs, hearts, torsos, feet, hands, organs, breasts, heads, arms etc) are made from wood, ceramic or metal. *Ex votos* are often be placed on the walls of churches, creating an installation, of sorts, of fragmented figures. Laura U. Marks writes: 'Ritual connects individual experience with collective experience, activating collective memory in the body.'[70] The *ex voto* is thus a highly symbolic and ritualistic means through which subjects attempt to eradicate bodily trauma or to rid themselves of "traumatic body memory". In the cases where *ex votos* are created as objects of gratitude, the memory of trauma becomes purged from the body by it being placed upon an object. However, it is interesting to note that the memory of trauma continues to be manifest itself in a representation of the fragmented body. Like Gober's sculptures, memory becomes physically actualized through the *ex voto* in an attempt to cope with trauma. The sculptures function like *ex*

[69] Quoted in Flood, op. cit., p. 20. Foster writes that the candles 'evoke a body radiant or cleansed – the body transformed from an abject thing, too close to the subject, into an honoured symbol, distanced enough from the subject to go with life.' Foster, op. cit., 1998, p. 62.

votos in that both are surrogates for the "lived body". As emblematic of 'resuscitation', the sculpture embodies the hope for the potential recovery from HIV/AIDS. Since the work was created during the early 1990s when treatment options were either ineffective or unavailable, the sculpture is an entreaty for the possibility of longer lives for those living with the disease. Viewing *Untitled* (1991) (figure 118) as an *ex voto* seems fitting given Gober's statement that in the face of the AIDS crisis, 'I feel extremely lucky to have maintained my health.'[71] As each viewer imagines lighting the candles, an act of remembrance for those who have passed occurs. In light of the previous discussion about the fragmentation of the body, the "phantom limb" and loss, this sculpture can also be seen to reference the healing process that occurs through mourning as one comes to realise that life must continue in the face of trauma and loss. The *ex voto* is perceived as a device through which the "lived body" may become cured. Like the amputees who learns to embrace the sensation of the "phantom limb" by imbuing their prostheses with these feelings, the worshipper utilises the *ex voto* as a means to work through memories of bodily trauma. In *Untitled* (1991), the candles that fill in and replace the drains demonstrate that "traumatic body memory" can become somewhat tamed through rituals and remembering. However, it is important to note the *ex voto* and Gober's sculpture continue to exist as fragments of the body given that, as noted earlier, it is difficult for "traumatic body memory" to become fully integrated in the same way as "erotic body memory." Even given the passing of time, trauma remains as a fragmenting experience.

Seen as votive objects, the candles protruding from the body part in *Untitled* (1991) suggest another of Casey's categories: "habitual body memory." Casey

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[70] Laura U. Marks. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*. Durham & London: Duke University Press, 2000, p. 74.

writes: 'Habitual body memory [is] an active immanence of the past in the body that informs present bodily actions in an efficacious, orienting and regular manner.'[72] While "habitual body memory" as Casey discusses it deals with the remembering of every day actions through the body, in the case of the Gober sculpture, it takes on a more ritualistic and symbolic function. As has been illustrated, the sculptures of the buttocks with music and the fragmented body with drains expand the notions of "erotic body memory" and "traumatic body memory" by entwining the social, cultural and personal. The same can be said about the body part embedded with candles. The religious and symbolic rituals of lighting votive candles and creating *ex votos* encompass both cultural and personal forms of remembering through the body. Like any ritual performed by the body, the lighting of candles becomes habitual. Through this regularized and orientating ritual, those who have passed become remembered through the bodies of those who live on. In this sense, the *ex voto* may be analogised to the "phantom limb". It can represent the felt absence of a lost loved one. In the case of the *ex voto*, the healing of "traumatic body memory" becomes remembered. As mentioned earlier, the positioning of the two sculptures further reinforces this connection. In *ex votos* and Gober's sculpture with candles, the curing of an illness takes a physical form in the particular body part that was afflicted. Both the candle and the *ex voto* function as surrogates for a "lived body." They are objects through which the worshipper creates a link between the "divine" power and a phenomenological experience of their own bodies. The same could be said of Gober's sculpture of legs with candles.

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[71] Quoted in Flood, op. cit., p. 128.

[72] Casey argues that this type of "body memory" is performative and includes the ways in which a person remembers how to perform certain tasks, like riding a bike or following a customary route from one place to another. Casey, op. cit, p. 149.

Just as *Untitled* (1991) (figure 107) renders the buttocks as an emblem of gay male sexuality through the insertion of the musical score, there is a "queering" of religious iconography in Gober's use of candles. The image of the candle first appeared in *Untitled (Candle)* created in 1991 prior to the work in the Paris exhibition (figure 120).[73] The small sculpture consists of a yellowish-white candle, with an unlit wick, that sticks out of an inch-thick wax base. Human hair, inserted into the wax, covers the square base. The protrusion of the candle from what appears to be a patch of pubic hair renders what might otherwise be ambiguous, plainly phallic. In addition, the sides of the candle are slightly modelled, in a manner evocative of skin. Gober speaks of how *Untitled (Candle)* encompasses mortality and the erotic:

> I think it was a very neat, wrapped-up symbol of mortality and sexuality. Because you've got a candle that is basically the size of a man's erection, kind of the same colour. It's clearly a candle, but around its base is hair, which gives you the erection pretty clearly. Yet the tip of it is still unburned, which gives the possibility of igniting. You have the clichéd metaphor of life as a candle etc.[74]

In *Untitled (Leg with Candle)* (1991) (figure 121) a similar candle emerges from just above the knee of a leg sculpture. The sculpture wears a similar shoe, sock and trouser, as those found in *Untitled* (1989-90) (figure 105), and is also shown from foot to mid-thigh. Just like the sculpture in the Paris exhibition, the candle appears to be part of the leg itself, poking through a hole that is cut in the material. Since its base is surrounded by hair and again has a skin-like surface, the candle too takes on a phallic quality. If one were to equate the protruding candle with a penis, it could be an erection of the man to whom the leg belongs or allude to two male bodies joined

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[73] Richard Flood. "Robert Gober: Interview with Richard Flood." *Robert Gober*. exh. cat. London: Serpentine Gallery and Tate Gallery Liverpool, 1993, p. 13.
[74] Quoted in Flood, op. cit., 1999, p. 133-134.

together.[75] The candle as religious icon becomes "queered" when it is transformed into an erotic symbol by being positioned as obviously phallic in *Untitled (Candle)* and then joined to male legs in *Untitled* (1991) (figure 118) and *Untitled* (*Leg with Candle*).

Many writers have drawn attention to the fact that Gober had a religious upbringing, although he is no longer a practicing Catholic.[76] The candles are not the only instance of Gober's employment of religious iconography in his work. It has yet to be mentioned in writings on Gober how his sculptures of disembodied limbs become enshrined in the gallery as would a relic in a reliquary. Medieval relics were housed in reliquaries that took the shape of the part of the saint's body they contained (figure 122). In reliquaries, the body is fragmented by both the container itself and the disjointed parts within it. When seen at MOMA in Brooklyn, the dust on *Untitled* (1989-90) transformed the sculpture even further into a forgotten relic. The Catholic cult of relics and reliquaries illustrates how the body was understood as the locus of the sacred.[77] The candles in Gober's leg sculptures also position the body as sacred. Stephen Bann links Antony Gormley's sculptures with the medieval reliquary of St. Allard's foot seen in figure 122. He argues that like Gormley's evocations of 'presence' in his works, the reliquary is both mould and container: 'It contains relics of the saint's foot; therefore the inside is crucial, even if we cannot

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[75] In all three sculptures, the candles have noticeable unlit, wicks. The term "wick" is also a slang expression for penis.

[76] For brief a discussion of Gober's work and Catholicism, see Flood, op .cit., 1999, pp. 29-31 and Paul Schimmel, "Gober is in the Details." *Robert Gober*. exh. cat. Los Angeles: The Museum of Contemporary Art, Los Angeles, 1998, p. 44-48.

[77] Medieval thinkers believed that the soul and body were interlinked to form a psychosomatic unity. In relics and reliquaries of the Middle Ages, the figurative fragment was employed to illustrate this interconnection. Caroline Walker Bynum writes that theologians 'from Tertullian to the seventeenth-century divines asserted that God will reassemble the decayed and fragmented corpses of human beings at the end of time and grant them eternal life and incorruptibility.' However, saints, unlike other mortals, did not have to wait until the Last Judgement to achieve this corporeal unity. Therefore, it was not deemed sacrilege to dismember saints' bodies and turn their various parts, including bones, organs, limbs and skin, into relics. Caroline Walker Bynum. *Fragmentation and*

see what is there. It also takes the outward form of a foot – not, however, the foot as perishable flesh and bone, but as part of the glorified body of the martyr.'[78] This description is noteworthy in comparison with Gober's *Untitled* (1994-95) (figure 110). Unlike the majority of his leg sculptures, the children's limbs in this installation are obviously hollow. This gesture could be interpreted as another element in their positioning as martyrs. As the pried apart bars demonstrate, their suffering , like that of a saint, is presented as an example of abuse that needs to be acknowledged. Without an acknowledgment of the traumas of child abuse, there is no hope for its eradication. Since the viewer can see into *Untitled* (1991) (figure 106) through the drains, the hollowness of the sculpture is made visible. This pair of legs can equally be seen as a reliquary to martyrdom. In both works, position legs as *phantom* limbs. They create a bridge between the phenomenon of the "phantom limb" and the relic by investigating the dismemberments of the psyche that occurs when the individual is forced to deal with child abuse and disease.

Given that Gober's sculpture is cast from the body, impregnated with human hair and dressed in ready made clothing, it seems incongruous that the artist chose to use a drains to show KS lesions rather than the black marks that would appear on the body. However this is in keeping with the fact that the drain is a frequent element in Gober's sculptures and installations. The drains are not mere holes, but rather contain intersecting bars in an emulation of the elements of commercial drains designed to prevent objects entering the pipes and clogging them. In Gober's *Untitled* (1991) (figure 106), these bars do not intersect uniformly like a Greek cross, but nevertheless may be read as referring to a crucifix. According to an interview with

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Redemption: Essays on Gender and the Human Body in Medieval Religion. New York: Zone Books, 1991, pp. 174, 222-223, 239.

[78] Stephen Bann. "The Raising of Lazarus." *Anthony Gormley*. exh. cat. Malmo Konstall: Tate Gallery and Irish Museum of Modern Art, 1993, p. 12

Richard Flood, this correlation was intentional. Flood states that when looking at *Drains* (1990) (figure 123) he thought, 'migod, [sic] I never realized a drain was Pentecostal' to which Gober replies 'Yes. Actually the cross was my invention...it wasn't from a pre-existing drain because I couldn't find one with a cross.'[79] With this comment in mind, all three of the fragmented bodies in the Paris exhibition take on religious connotations. The music becomes a hymn of praise, albeit to the pleasures of gay sex. The drains transform the suffering gay male body into a symbol of martyrdom. As votive objects, the candles transform the body part as container for "traumatic body memory" into an image of recovery and hope.

A connection between the gay male body and Catholic symbolism also occurs in Gonzales-Torres's series of sculptures of piles of candies. In *Untitled (Portrait of Ross in L.A.)* (1991) (figure 113) candies in brightly coloured wrappers are placed in a large mound in a corner of the gallery. The sculpture was made a year after the artist moved to L.A. with Ross, who was already very ill. The weight of the candy is equal to Ross's weight. Like the sacrament taken by worshippers at communion in a Catholic service, viewers are encouraged to place the candy into their mouths. The sculpture becomes depleted in much the same way as was Ross's body due to the disease. Given the association between the Christian host, the candy and the body, Ross also becomes positioned as a martyr, a Christ-like figure. The image of the gay man with HIV/AIDS as messianic figure is also present in *Angels in America*. Much like Gober's installation, the character of Prior moves from being riddled with the marks of his disease to being a symbol of resuscitation. In the first half of the play,

[79] Gober states that the drain is constructed by cutting up three drains and 'soldering them together to make what I found was a quintessential type of drain, and then we cast from that.' Quoted in Flood, op. cit., 1993, p. 9. Gober has also created works with even more obvious religious connotations including his *Untitled*, 1997 sculpture of the Virgin Mary with a drain pipe piercing the centre of her body. Like the *Corporal Politics* exhibition, this work also met with condemnation. The same

Prior is falling apart both physically and mentally. In the second part, he converses with angels and becomes saved. At the end of the play, he is shown as managing his disease and thus becomes a figure of hope.

The Lived Body and Body Memory: Queering the Phenomenological Subject

As has been argued through the discussion of Gober's works in relation to Casey's asserted three categories of "body memory", the body is positioned as playing a crucial role in the lived experiences of individual subjects. Gober's sculptures of body parts can be connected to Merleau-Ponty's notions of the "lived body" and "the flesh." His work can be interpreted as evocative of a "lived body", one that experiences pleasure and pain, hope and despair. The patches of hairy skin on Gober's leg sculptures call attention to the surface of "the flesh" as both perceiving and perceived. For example, in *Untitled* (1990) (figure 104) the hairs seem somehow aware of their immediate surroundings, standing on end as if cold. Rather than a phenomenological consideration of the body that assumes a universalised subject – the conventional phenomenological reading –Gober "queers" the notions of the "lived body" and "body memory". While the notion of the "lived body" is conceptualised as consideration of one's own particular body, according to Judith Butler, Maurice Merleau-Ponty's concept nonetheless assumes that the universal body to be male. Butler writes:

> Indeed it is difficult to understand how Merleau-Ponty...makes general claims about bodies, unless by 'the body' he means the male body, just as... the 'normal subject' turned out to be male...If the female body denotes an essence, which bodies in general denote existence, then it appears that bodies in general must be male.[80]

Catholic League that protested the exhibition Chris Offili's 1996 painting titled *The Holy Virgin Mary* at the Brooklyn Museum of Art in 1999, also protested Gober's sculpture of Mary.

[80]Judith Butler. *Gender Trouble: Feminism and the Subversion of Identity.* New York: Routledge, 1990, p. 94.

In light of this statement it might seem problematic that the Gober's sculptures discussed here are of a male body. I would argue that contrary to Anthony Gormley and Marc Quinn, Gober does not position his works in terms of a universal body, male or otherwise. Rather, he evokes particularities of a *gay* male experience through elements in the works themselves such as the inclusion of the musical score on the buttocks. Gober's statements also connect his sculptures with his identity as a gay man. He acknowledges that his leg sculptures make reference to two voyeuristic experiences. In Gober's own words:

> I was in this tiny little plane sitting next to this handsome businessman, and his trousers were pulled above his socks, and I was transfixed in this moment by his leg. I came home knowing that I wanted to make a sculpture of that part of the leg. The experience left an indelible memory and image....I realized looking at this sculpture of a leg that's cut off just above the calf, that it's the sight you glance under a stall in a men's room. You see the portion of a man's identity, and it's very highly charged for one reason or another.[81]

While the buttocks sculpture is a more obvious evocation of the specificity of gay male "lived body", the leg sculptures also become sites for gay male eroticization in light of these statements. Given Gober's statements, the leg sculptures become fetish objects. "Body memory" is inscribed onto Gober's sculptures of the fragmented body through personal narratives and the cultural and historical significance that they carry. While the "lived body" may be assumed to consist of a universal experience across time periods, Gober's sculptures insistently posit the "lived body" as historically and culturally contingent. Tackling issues of gay identity and sexuality in the early years of the HIV/AIDS epidemic, Gober's works posit another vantage point from which to view the "lived body" of the gay male subject. As has been argued, the body part is a suitable means through which Gober explores not only the trauma of dismemberment, child abuse and HIV/AIDS but also to focus upon and

celebrate gay male sexuality and to "queer" of religious iconography and the notion of a "lived body". By interpreting his works in relation to the "phantom limb" and the *ex voto*, I have attempted to demonstrate how the phenomenology of memory is made physically manifest in Gober's sculptures. The following chapter will examine sculptures of heads and skulls that signify a very different set of issues: the histories of art, science, medicine, eugenics and the slave trade.

[81] Quoted in Flood, op. cit., 1999., p. 127-128. Quoted in Gary Indiana,. "Success: Robert Gober." *Interview*, May, 1990, p. 72.

5 Dusty Heads and Painted Skulls: The Fragment as Historical Residue

Seven white heads glow in the light of an outdoor setting, resting on tall, grey, concrete plinths. The subjects, previously effaced from the historical record, maintain a silent, ghostly presence. These disembodied, spectral heads were originally placed in a small grassy field, amidst several buildings at the Westfälische Wilhelms-Universität in Münster, Germany (figure 124). In this setting, the sculptures of heads interweave past, present and future by straddling several historical moments. With the sculptures' reference to various eras, viewers are asked to consider the profound interrelationship between the historical and the contemporary. Like many works created by Scottish artist Christine Borland, *The Dead Teach the Living* (1997) explores how medical, ethnological and anthropological disciplines act to define abnormality, and consequently, normality. By creating an interplay between various fields of inquiry, Borland invites viewers to consider difficult aspects of the history of these disciplines as well as issues in contemporary scientific practices. In addition, the installation entwines the history of science with art history itself by re-examining the conventions of the portrait bust.

While this chapter examines another engagement with the tradition of the portrait bust, it does so from different vantage points than the works analysed in chapter one. Rather than utilising casts of the artist's own body, Borland makes casts of found objects, life and death masks, clay and plaster heads and four human skulls. Each of these found objects contains historical residues that are recuperated by Borland to various degrees. *The Dead Teach the Living* and *English Family China* (1998) (figure 125) are responses to the histories of two particular locations: Liverpool, England and Münster, Germany. As discussed in chapter one, Borland's *L'Homme Double* (1997) (figures 4, 21) sought to destabilise conventions of portraiture and commemoration. In

contrast, the two installations of sculptures examined in this chapter seek to commemorate those who have been rendered anonymous. Issues of mortality and the vulnerability of the body are also revisited here. However, these issues are viewed through several different historical lenses, including the artistic genres of the *memento mori* painting and the conversation piece portrait and the production of porcelain wares. Considerations of eugenics, nineteenth century scientific discourses and the slave trade will be of particular interest.

Uncovering Dusty Heads and Stripping the Body to the Bone

In 1997, Borland took a tour through the Anatomical Institute of the faculty of medicine at the Westfälische Wilhelms-Universität in Münster, hoping to find material for a sculpture project. According to Borland, she was strongly affected by the inscription over the Anatomical Institute's dissection theatre (figure 126): 'The enigmatic inscription 'Mortui Vivos Docent', [the dead teach the living] on one wall of the sun-drenched, blue-tiled dissection theatre became an important umbrella title for all that was to follow'[1] What she immediately found of interest in her tour of the facility was a set of busts that were, in her words, 'lurking, unloved and unlabelled on the bottom shelf of a cabinet.'[2] In Borland's words, 'the historical fragments of the collection were few and far between' and the busts 'really stood out' within the primarily contemporary collection.[3] The case contained seven heads; life and death masks, plaster casts and heads made from clay. According to Borland, since 'no one had previously researched their provenance', she sought to find out as much as she could about these objects.[4] Since Münster was heavily bombed during World War

[1] Christine Borland. "The Dead Teach the Living." *Contemporary Sculpture: Projects in Münster, 1997.* exh. cat. Klaus Bubman, Kasper Konig and Florian Matzner, eds. Ostfildern-Ruit, Germany: Verlag Gerd Hatje, 1997, p. 73.
[2] Personal interview with Christine Borland, 21 June, 2006.
[3] Ibid.
[4] Ibid.

Two, many of the Anatomical Institute records had been destroyed. The following are the scant details Borland was able to uncover.[5] One head is inscribed at its base with the title *Synanthropus Pekinensis* (figure 127). It is a plaster bust from a reconstruction of a "China-Affenmensch" (an Asian contemporary of Neanderthal man) from a region northwest of Beijing. This bust was cast from a skull now located in the Mütter Museum of the College of Physicians in Philadelphia. Another plaster cast bust's base is entitled *Microcephale Schröder D. 353.1* (figure 128). The term microcephale refers to a birth defect in which the size of the skull is enlarged.[6] This bust is believed to have been cast after the individual's death. Borland notes that it is unclear whether Schröder is the name of the child or the person who described this particular manifestation of the disease. The bust was purchased from a local sculptor for the anatomical collection in August, 1915. Another head was determined to be *Dajak, Dayak, Dyak*, a plaster mask either from life or death, cast from a male from the island of Borneo (figure 129). The provenance of this mask, and the following four heads, is unknown. The two clay heads were described as *Characteristics of the Nordic Race* since their features supposedly correspond with typical Nordic facial characteristics (figure 130). They were both possible reconstructions from skulls that had been cast in plaster. One plaster head was painted with brown skin and a dark hair colour, and was titled by Borland as *Origin Unknown, possibly Hottentots from Southwestafrica* (figure 131). This bust is believed to be a cast from life, taken from a male who was possibly of South African origin. Lastly, according to Borland's findings, another plaster bust was determined to be of no obvious anatomical or anthropological interest and thus was simply labelled as

[5] The descriptions of the busts that follow are from Borland, op. cit., 1997 and a lecture by Christine Borland at the Henry Moore Institute, Leeds, U.K., 13 Feb. 2003. Borland says that even though in some respects *The Dead Teach the Living* was 'an exercise in futility', these exercises can still reveal something. Personal interview with Borland, op. cit.

[6] For a brief discussion of this disease, see S.M. Bose. 'Deformed babies – the ethics involved.' *Health Tribune*. 11 Nov. 1998. Reproduced at http://www.tribuneindia.com/1998/98nov11/health.htm#2.

Origin unknown (figure 132). Borland created portrait busts by reproducing the heads found in the display case. The sculptures were placed on the site where the university's first anatomy theatre stood from 1781 to 1849. In *The Dead Teach the Living*, Borland reproduces these found objects in an attempt to memorialise these forgotten individuals. Plaques on the plinths provided brief descriptions for each head and, if known, their historical provenance as described above (figure 133).

Any traces of identification, such as those discovered about the busts found in Münster, are obscured in Borland's installation of sculptures from the following year, *English Family China* (1998) (figure 125). Although *The Dead Teach the Living* and *English Family China* have never been exhibited together, creating a dialogue between them demonstrates how fragments of the body, heads and skulls, are called upon to elicit the past. In *English Family China,* porcelain skulls are arranged on five tables made of plywood with glass tops. On each table, a combination of two to six skulls of varying sizes, (adult, child and baby), form five family groups. These sculptures differ from the works discussed thus far in the thesis. Rather than the heads in chapter one, Lucas' cast body parts, the clothed fragments in Gober's sculptures or the representations of skin analysed in chapter three, the fragment of the body is rid of the skin and flesh that encase it in *English Family China.* The body part has become stripped down to the bone, reduced to its most enduring fragment, the skull. Each porcelain skull sculpture was created by casting one of four human skulls, a male, female, six year old child and baby. Borland purchased these skulls which originated from South America and were obtained via America. Each family grouping is painted with a white underglaze and blue overglaze pattern; images of ships, foliage, figures in landscapes or birds . These patterns were typical of porcelain wares produced in Liverpool from the middle eighteenth century to the early nineteenth century. The

flourishing of Liverpool's porcelain industry was tied to the city's position as a major port in the trade of slaves from Africa to the West Indies and North America. In Borland's earlier installations, *From Life* (1994) (figure 134) and *Second Class Male, Second Class Female* (1996) (figure 135), to be discussed later, human skulls were purchased in order to recapture the appearance of the dead by forensic reconstruction. By contrast, *English Family China* denies subjectivity to the individuals whose skulls were bought and then cast in porcelain. They remain as fragments of the skeletal structure of the body in order to position them as commodities rather than as respected human remains.

Memorialising the Dead: The Study Specimen and The Slave

Both installations are memorials to the dead. In *The Dead Teach the Living*, busts are employed as memorialising objects to forgotten individuals (figure 124). Like *L'Homme Double* (figures 4, 21), just what exactly is being memorialised is very slippery. These reconstructed busts speak more of loss than of presence. In working directly with an historian, Borland discovered that the Anatomical Institute had been a centre for racial hygiene research prior to and during the Second World War. The heads were discovered to be anonymous study specimens, some of which, Borland speculates, might date from this period. During World War Two, the Anatomical Institute in Münster had a eugenics research program and a number of its professors were sent to concentration camps to collect research material.[7] In her statement for the *Contemporary Sculpture: Projects in Münster, 1997* exhibition catalogue, Borland juxtaposes the study specimens of the busts with the well-known professors at the institute: 'Unlike their "study material", whose identity is lost, the contribution of these

[7] Anne Barclay Morgan. 'Memorial for Anonymous: An Interview with Christine Borland.' *Sculpture Magazine.* October 1999. Reproduced at http://www.sculpture.org/.

professors, whether resulting in fame or infamy, are at least recorded."[8] These include Professor Johan Kremer, who studied at the Institute and became a professor in 1939. Borland discovered that Kremer 'was also a camp physician at Auschwitz, where he obtained material for his anatomical preparations."[9] Another member of the faculty was Professor Eugen Kurz, director of the Anatomical Institute during the 1920s and 1930s, who specialized in 'the anatomy of the yellow races."[10] Rather than depict the perpetrator as Borland does in *L'Homme Double*, the heads in *The Dead Teach the Living* serve to interrogate Nazi "science" from a different vantage point. As argued in chapter one, those interned in Auschwitz were present in the *L'Homme Double* installation through the inclusion of their stories and in the encounter that occurs between portrait bust and viewer. In *The Dead Teach the Living*, created in the same year, those relegated to the role of study specimens, utilised to justify the horrors that occurred in the concentration camps, are given physical form. The meagre details discovered by Borland reveal that even though the viewer can look at their faces, the life stories of these "study specimens" have become erased.

By situating the Anatomical Institute in Münster within the history of Nazi eugenics, the busts in turn refer not just to the specific loss of these particular individuals, but also to the Holocaust in general. As I argued regarding the works in chapter one, the assumption that the portrait bust can only be a permanent memorial to a knowable individual is again shattered in a piece such as this. The busts in *The Dead Teach Living* memorialise loss, leading the viewer to wonder where and when these individuals' heads were cast and under what circumstances? Who were they exactly? How did they live their lives? When people are reduced to the level of specimen, the potential answers to these questions becomes shrouded. The viewer must necessarily

[8] Borland, op. cit., 1997, p. 75.
[9] Ibid.
[10] Ibid, p. 76.

reflect upon the legacy of racial profiling and the difficult and dubious beginnings of several contemporary disciplines such as anthropology, ethnology and genetics. These busts, in the end, are neither traditional portrait busts nor conventional memorials. They may replicate both but they are neither. The very act of creating a memorial suggests loss. The remade busts point more to the loss of identity than to the direct rediscovery of individual subjects. Loss here is positioned as similar to that in Gober's *Untitled* (1991) (figures 106, 114) for it encompass both the individual and the societal ramifications of loss. However, on another level, *The Dead Teach the Living* functions quite differently. As Borland mentions in her catalogue essay, 'the specimens remain unnamed and unidentified, but at least they have at last been found, contextualised and remembered.'[11] The idea that portraits can necessarily reveal the character and interiority of the subject from the external features of a face is no longer possible. She demonstrates the difficulty, and perhaps the impossibility, of recuperating the subject from an object despite the historical residues that cling to the object. This sense of loss is even more palpable when viewing *English Family China*, wherein identity has become completely effaced (figure 125).

In *English Family China*, Borland memorialises the dead by exploring the history of another specific site, Liverpool. The fragment functions once again as an access to troubling historical moments when subjects were rendered less than human. Borland employs patterns from ceramics created during the mid to late eighteenth century, a period that marked Liverpool's emergence as a major industrial centre. The installation has received little critical attention.[12] Borland has stated that the patterns on

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[11] Ibid.

[12] As will be discussed later, the lack of literature about *English Family China* is likely due to its being exhibited only three times. It is presently located in storage in the basement of the Walker Art Gallery in Liverpool. The existing literature on the installation consists solely of: Author unknown. "Christine Borland. English Family China. Tate Gallery Liverpool." exh. cat. *Leaving Tracks: Arts Transpennine,*

the skulls were derived from the National Museums of Liverpool's collection of ceramics.[13] Despite this statement, comparisons between the skull sculptures and the particular ceramics from which they originated have never been made. By looking closely at the porcelain wares on display at the Merseyside Maritime Museum, I have been able to ascertain direct correlations between the patterns on the skulls and certain pieces of ceramics. The smallest family unit in *English Family China* contains two adult skulls that rest upon a glass top table, facing in different directions (figure 136). Three ships, sails aloft upon a patch of ocean, are painted in blue glaze around the skulls' circumferences. The vessels on the skulls are similar to a number of bowls on display at the Merseyside Maritime Museum (figure137). As figure 137 demonstrates, it was typical for Liverpool porcelain and delftware factories, such as Thomas Wolfe &Co. and the Pennington brothers, to create bowls with images of ships at sea upon their surfaces. An image of a ship was often twinned with an inscription wishing a successful journey to a particular vessel. For example, a bowl created by the Pennington factory in 1779 depicts a ship that is quite similar to that on the two sculptures of skulls. Underneath the image of the ship on the bowl is inscribed the phrase "Success to the Issabella" (figure 138). On another bowl, the slogan "Success to the Dobson" is placed below a similar image of a ship (figure 139). What is particularly noteworthy about the types of ships on the bowls and Borland's skull sculptures is that they were constructed specifically for the slave trade. Like many ship bowls, the Dobson example commemorates the sailing of a slave ship in August 1770 from Liverpool to Nigeria. Two hundred slaves were then transported aboard her to the Caribbean island of St. Vincent. That these oft-repeated images are slave ships is supported by the correlation between the Dobson bowl and a painting of a similar ship

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98. London: August Media, 1998, pp. 70-74 and Katrina M. Brown, et. al. *Christine Borland: Progressive Disorder.* Glasgow: Dundee Contemporary Arts Book Works, 2001, pp. 10-11

[13] *Christine Borland.* Artist Information File. The Walker Art Gallery, Liverpool, U.K.

by William Jackson titled *A Liverpool Slave Ship* (1780) (figure 140). Located in the at the Merseyside Maritime Museum, the ship in the painting, on the Dobson bowl and the Issabella bowl contain similar features. All these ships have three masts, a long ribbon trailing from the middle mast, British flags at the stern and bow, and a smaller boat on the deck to transport slaves from land to the main ship. Oars emerge through openings on the lower deck were the slaves were kept. These elements are also included in the ships patterns in *English Family China* (figure 141). On Borland's sculptures, the ships form a triangular pattern thus referencing the triangular trade route taken by slave ships from Liverpool to the West Coast of Africa to the West Indies and back to Liverpool (figure 142). In the 1740s, Liverpool overtook London and Bristol to became the major port in the trade of human beings. At the height of the slave trade most of Liverpool's industries were either directly or indirectly involved in supplying goods to slave merchants.[14] The production of porcelain wares was part of this trade. Between forty and one hundred and ten ships went to Africa annually from Liverpool.[15] The journey from Africa to the West Indies took between forty two and fifty days and the mortality rate amongst those aboard was extremely high.[16] The skulls in *English Family China* are a memorial to this loss of freedom and life.

In contrast to *The Dead Teach the Living*, Borland made no attempt to uncover the province or identity of the skulls purchased for this project. The repetition of casts of four human skulls to create twenty sculptures enhances the ceramic skulls' role as

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[14] 'Slavery created an important economic base upon which the city was to built ...As a direct result of Liverpool's increasing involvement in the slave trade its population grew from 5,000 at the beginning of the eighteenth century to 78,000 at its end' The Black History Resource Writing Group. *Slavery: An Introduction to the African Holocaust.* Liverpool: The Black History Resource Working Group, 1997, p. 35.

[15] Roger Anstey and P.E.H. Hair, eds. *Liverpool, the African Slave Trade, and Abolition.* Bristol: Historic Society of Lancashire and Cheshire, 1976, p. 7.

[16] For a discussion of the horrors of the Middle Passage, see Gomer Williams. *History of the Liverpool Privateers and Letters of Marque with an account of the Liverpool Slave Trade.* (1897) New York: Augustus M. Kelley Publishers, 1966, pp. 582-593.

indicative of the 1.5 million humans transported aboard Liverpool slave vessels.[17] Marsha Meskimmon has written, 'The African diaspora is steeped in the brutality of the colonial practice of chattel slavery and its near-complete destruction of familial genealogy for the generations of those descended from slaves.'[18] The sense of loss inherent in the two skulls with ship patterns is enhanced by being the only one of the family groups without children. I would argue that the installation is evocative of the type of separation of families that Meskimmon describes. The skulls suggest that portraiture is an impossible tool in resurrecting the personal histories of millions of individuals, particularly those who died on ships during the Middle Passage crossing. Of those who tried to end their own lives during the voyage, often by starvation, many were children.[19] Hence it seems apt that the group inscribed with slave ships contains no children's skulls. The skulls stand in for who died as well as being the last remaining parts of the body that continue to exist. The trope of the portrait is once again subverted in *English Family China.* Rather than commemorating an individual through naturalistic likeness, the porcelain skulls are positioned as a collective portrait of loss.

Eugenics: The Nineteenth Century and The Nazi Regime

The heads found in the Anatomical Institute in Münster reference two specific historical periods: the late nineteenth century and the deployment of eugenics under the Nazi regime. Borland's unearthing of portraits as study specimen follows another, yet unexamined, historical trajectory in *The Dead Teach the Living*: the roots of eugenics in the nineteenth century and its reliance upon other pseudo-sciences such as

[17] "Information Sheet # 3: Liverpool and the Atlantic Slave Trade." Maritime Archives & Library, Liverpool, U.K.
[18] Marsha Meskimmon. *Women Making Art: History, Subjectivity, Aesthetics*. London & New York: Routledge, 2003, p. 15.
[19] Ramsey Muir has written that 'The practice [of starvation] was so common that in the windows of those shops in Liverpool which were devoted to the equipment of slavers a common sight was a steel appliance for forcing the mouth open and holding the tongue down until nutriment could be poured down the throat.' Ramsay Muir. *A History of Liverpool.* London: University of Liverpool, 1907, p. 198.

physiognomy and phrenology.[20] The belief that knowledge of an individual's inner life could be gained from his or her physical features was a central characteristic of the eighteenth century discourse of physiognomy, for which a series of treatises by Johann Caspar Lavater in the 1770s were pivotal.[21] Lavater postulated that the physical features of the face are signs or symbols by which one can read the subject's 'inward life.'[22] For example, Lavater claimed that 'women with hairy warts on their chins were industrious but also amorous to [the point of] folly.'[23] In the nineteenth century, the tenets of physiognomy contributed to the pseudo-science of phrenology.[24] Phrenology practitioners measured the shape and bumps on people's skulls in order to deduce their character as seen in Georges Combe's *Illustration of a Craniometer* (date unknown) (figure 143). Phrenology thus implied that internal personality traits are represented externally on the body. From a phrenological perspective, personality is depicted in a sculptural fashion, three-dimensionally as it were. According to John Gage, phrenologists utilised not only life and death masks but also portrait busts to support their claims.[25] As mentioned in chapter one, James Deville operated a phrenological museum in London during the nineteenth century that contained busts of famous men and criminals. His museum also contained "specimens" similar to those found by Borland at the Anatomical Institute in Münster. For instance, De Ville's bust *James Cardinal, 27 years, Hydrocephale* (1822) (figure 144) is cast from the body to represent disease in much the same way as the *Microcephale Schröder* bust (figure 128). All the

[20] For a discussion casting in relation to the history of nineteenth century science, see Édouard Papet. "Le moulage sur nature au service de la science." Édouard Papet et. al. *À fleur de peau. Le moulage sur nature au XIXe siècle.* exh. cat. Paris: Reunion des Musées Nationaux, 2001, pp. 88-95.
[21] David Bindman. *Ape to Apollo: Aesthetics and the Idea of Race in the 18th Century.* London: Reaktion Books, 2002, p. 94.
[22] Ibid.
[23] Quoted in James Elkins. *Pictures of the Body: Pain and Metamorphosis.* Stanford: Stanford University Press, 1999, p. 76.
[24] For more on casting and phrenology, see Phillipe Sorel. "La phrénologie et le moulage." *À fleur de peau*, op. cit., pp. 96-108.
[25] Gage, op. cit., pp. 40, 43. For a discussion of the relationship between phrenology and casting see, Phillippe Sorel, 'La phrenology et le moulage' *À fleur de peau*, op. cit., pp. 96-108.

busts uncovered by Borland appear to be male. A lack of portrait busts of female subjects was characteristic of nineteenth century phrenological heads. Gage notes that 'in the patriarchal society of Victorian England, women were generally excluded from these phrenological speculations, just as they appear relatively rarely as a subject for portrait busts.'[26]

The original heads from the Anatomical Institute collection are relics of a nineteenth-century classification system of subjects positioned as "other". Virginia Button notes that *The Dead Teach the Living* 'points to how science has legitimised the dehumanisation of racial groups.'[27] I would add that the casts from life and death found in Münster are similar to the conventions of early ethnographic and anthropological photography, which sought to record the specific physiognomic features of various races. A series of photographs taken under the supervision of T.H. Huxley, the president of the British Ethnological Society was just such a project. In 1869, Huxley was asked by the Colonial office to create a 'systematic series of photographs of the various races of men comprehended within the British Empire.'[28] In four photographs,

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[26] John Gage. 'Busts and Identity.' *Return to Life: A New Look at the Portrait Bust.* exh. cat. Penelope Curtis, et. al. Leeds: Henry Moore Institute, 2001, p. 45.

[27] Virginia Button. *The Turner Prize.* London, 1997, p. 136. After being installed in Münster, The installation was shown as part of the 1997 Turner Prize exhibition at Tate Britain in London. There has been a surprising lack of critical attention to this installation either in Germany or during the Turner prize exhibition. While the exhibition catalogue entry for Sculpture Projects in Münster exhibition provides a starting point from which my discussion arises, the installation has yet to be discussed in terms of the specifics of the historical associations raised here. Much of the press for the 1997 Turner Prize focused upon the fact that all the nominees were women and not on the works themselves. See Dan Glaister. 'Art of Anger Launches Turner Prize.' *The Guardian.* 29 Oct. 1997. Reproduced at http://arts.guardian.co.uk/turnerpeoplespoll/story/0,,1057870,00.html. When *The Dead Teach the Living* was written about, it was in a cursory, descriptive fashion. The installation at Tate Britain did receive some negative criticism. For instance, Tina Sortiriardi wrote that the installation was 'rather weak and do not make much impact.' See http://www.zingmagazine.com/zing7/reviews/tate.html. Trevor Pateman contends that, 'The Tate Gallery is not an ethnographic museum, and is ill-advised in turning itself into an amateurish one.' Trevor Pateman. "The Turner Prize 1997 and the Practice of Aesthetic." Reproduced at www.selectedworks.co.uk/turner97.html. Adrian Searle critiques Borland and Cornelia Parker, another Turner prize nominee, for being 'highly dependent on labelling, inscriptions, and the histories of the items they work with.' Nonetheless, he describes *The Dead Teach the Living* as 'a powerful work, evoking bad histories, lost identities, stories untold.' Adrian Searle. 'May the Best Woman Win.' *The Guardian.* 29 Oct. 1997. Reproduced at http://arts.guardian.co.uk/turnerpeoplespoll/story/0,,1057874,00.html.

[28] John Pultz. *The Body and the Lens: Photography 1839 to the Present.* New York: Harry N. Abrams Inc., 1995, p. 24.

Untitled (Man from South Australia photographed according to Huxley's instructions, photographer unknown)(c. 1870), an anonymous Australian aboriginal male subject is photographed in the typical fashion of Huxley's series (figure 145). He stands naked in a series of poses, (frontal, in profile and with arms raised), beside a large measuring stick. As John Pultz argues, 'such photographs reproduced hierarchical structures of domination and subordination inherent in the institutions of colonialism.'[29] Similar classification systems were also being devised in late nineteenth-century Germany. For example, Carl Dammann was producing photographs for the Berlin Society for Anthropology, Ethnology and Early History in 1870, in which he, according to Pultz, 'paired frontal and profile photographs of non-Europeans as part of a project to define racial types.'[30] The heads found by Borland were seemingly created for a similar enterprise of mapping out facial features and head shapes of various races. By installing *The Dead Teach the Living* on the site where the earlier anatomy theatre had stood until 1849, Borland resituates the heads in relation to this nineteenth century system of racial classification.

Three of the busts, (the Asian contemporary of Neanderthal man and the two clay heads) allude to yet another scientific discourse, the early history of facial reconstruction techniques (figures 127, 130). The *Synanthropus Pekinensis* bust, complete with neo-classical plinth, was a reconstruction made from a skull. This technique had its genesis in the late nineteenth century. Two Swiss men, Kollman, an anatomist, and Buchly, a sculptor, were the first to apply the technique of using measurements of soft tissue thickness from cadavers. Kollman's and Buchly's 1896 bust of an Early Neolithic female aged between twenty and thirty is an example of this

[29] Ibid, p. 25.
[30] Ibid, p. 26.

practice (figure 146).[31] This female bust shares more in common with the busts of women by Antonio Canova and Richard James Wyatt (figures 22, 23) than with the *Synanthropus Pekinensis* man in the Anatomical Institute in Münster. The bust of the Early Neolithic woman is an idealised reconstruction complete with an elaborate coiffure, smooth, flawless skin and full lips. Numerous anthropologists and anatomists created reconstructions of early men and women,[32] of which *Synanthropus Pekinensis* could be one. The two clay heads are also considered possible reconstructions from plaster cast skulls due to the indentations on their surfaces, where pins would have been inserted to calculate skin tissue depth. As seen in figure 147, pegs are inserted onto a cast of a skull to demarcate the thickness of soft tissue and develop the shape of the nose.[33] The study of human skulls played a part within discourses on race. The *Characteristics of the Nordic Race* busts and *Synanthropus Pekinensis* are reconstructions made from skulls (figures 127, 130). In the case of the latter, the original skull is located in the Mütter Museum of the College of Physicians in Philadelphia. The museum's exhibition spaces demonstrate the important role of body parts as medical teaching tools. Wax models of limbs and faces demonstrate the versatility of the material to illustrate skin diseases. The museum also contains the Hyrtl Skull Collection, exhibited in eight long rows and organised by origin (figure 148). Each skull is identified by a series of facts such as 'Vienna. Francisca Seycora, age 19, Viennese prostitute, died in General Hospital of meningitis' and 'Salzburg, Veronic Huber, age 18, executed for the murder of her child.' The Hyrtl skulls demonstrate an important feature of the nineteenth century medical museum, the repetition of examples considered vital to the understanding of any particular structure,

[31] John Prag and Richard Neave. *Making Faces: Using Forensic and Archaeological Evidence.* London: British Museum Press, 1997, p. 16.
[32] See Prag and Neave, op. cit., pp. 16-19.
[33] Ibid, p. 27.

anomaly or pathology. Gage notes that in De Ville's phrenological collection, death masks of executed criminals 'formed part, as indeed did physiognomy itself, of the anxious search for a key to identifying the criminal type...But such disreputable subjects were unlikely to be commemorated in the more permanent form of sculpture.'[34] Skulls were important to the study of phrenology and physiognomy. David Bindman comments:

> The distinction between the hard and soft parts of the head privileges the skull as permanent and unaffected by transitory emotions, impervious to alteration except by the slow development of a person's inner character. This was taken by Lavater to imply that the skull had a superior value as knowledge, offering a deeper insight into the soul than the superficialities of outer appearance.[35]

Many of the skulls in the Hyrtl collection are exhibited as "abnormal" specimens, examples of syphilis, criminality or suicide (figure 149). Although the collection is mainly of European skulls, there are some non-European examples. The information panels at the museum make a point of stating that Dr. Hyrtl did not agree with the belief that the skull and racial types determined intelligence. Despite this disavowal, collection of skulls were often utilised to support racist ideologies during the nineteenth century. Borland hypothesizes that since the heads in the Anatomical Institute were used as ethnographic comparisons, they were likely part of a much larger collection that was destroyed during the war.[36]

While referencing this nineteenth-century past, it is important to note that *The Dead Teach the Living* (figures 124, 133) also draws attention to the busts as historically contingent upon a fraught twentieth-century moment. The term "eugenics" was first employed by Francis Galton in 1883. Galton defined it as 'the science of improving the human stock by giving the more suitable races or strains of blood a better

[34] Gage, op. cit., pp. 41, 43.
[35] Bindman, op. cit., p. 105.
[36] Personal interview with Borland, op. cit.

chance of prevailing more speedily over the less suitable.'[37] The pursuit of a supposed racial purity by the German National Socialist regime was founded upon Galton's theories and those of other eugenicists. Borland was unable to determine with any exactitude the provenance of many of the heads. They could have been created in either the nineteenth or twentieth centuries. Nonetheless, it is likely that the busts were part of a practice that utilised the technique of casting facial features and skull shapes from a group of subjects to define them either by race or disease. Just as was the case of the deployment of portrait busts by nineteenth-century physiognomists and phrenologists, the busts found by Borland were likely employed to support objectionable claims about difference. The inclusion of two clay heads with Nordic features alongside non-Europeans points to their potential use as case studies for the Nazi racial hygiene program. The busts of an Asian contemporary of Neanderthal man, a man of possible South African origin, the diseased child and the mask from the Island of Borneo are placed among two examples of what Borland acknowledges as examples of 'stereotypical Aryan features'[38] (figures 127, 131, 129, 130). This juxtaposition points to the Nazi era, when such comparisons between supposed purity and impurity served to provide a moral justification for horrific outcomes. The division between normal and abnormal is especially noteworthy with the inclusion of *Microcephale Schröder* (figure 128). Borland notes that this 'inherited disease was looked at by Nazi scientists.'[39] Given that the professors at Münster's Anatomical Institute studied researched eugenics during World War Two, it can be hypothesised that the busts were utilised for this purpose. Interestingly, Borland's white sculptures created from the original casts tend to obscure, at least to a certain degree, the racial differences inherent in the originals.

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[37] Francis Galton. *Essays in Eugenics* (1909). New York & London: Garland, 1985, p. 35. See also Francis Galton. *Inquiry into the Human Faculty.*(1883) London & New York: J.M. Dent & Co., 1911.
[38] Quoted in Barclay Morgan, op. cit.
[39] Borland lecture, op. cit.

The installation poses many questions that are difficult to answer. For instance, does memorialising these subjects within the Western tradition of the portrait bust distance them from the category of 'other', or does it reinforce it? As seen in chapters one and two, the function of a cast taken from the body of an individual was often linked with photography and read as a form of unmitigated, truthful documentation.[40] The photographs taken by Huxley function in a similar way given that they were meant to document the "other." *The Dead Teach the Living* demonstrates that, just as with critiques of the photograph as a documentary object, casts are themselves mediated and biased, meant, in this case, to support ideas of normality and abnormality. Glowing in the Münster sunlight, the resulting portrait busts embody these many layers of historical residues.

Portraiture Revisited: The Reconstructed Subject

By positioning forgotten individuals as portrait busts, Borland not only interrogates scientific discourses but also engages in a dialogue with art historical conventions, particularly with the tradition of portraiture. Like with *L'Homme Double* (figures 4, 21), Borland asks what portraiture can tell us about the subject. She has frequently explored the loss of identity in relation to medical and anatomical research by creating portrait busts. *From Life* was inspired by the artist's surprise that she could actually purchase a human skeleton, which she proceeded to do. With the help of an osteologist and forensic archaeologist, she then tried to reconstruct the identity of this skeleton. Once again, all she could discover was the smallest of details; 'female; Asian; age 25; height 5 ft., 2 in.; at least one advanced pregnancy.'[41] Borland had a portrait bust made in bronze using forensic methods (figure 134). When I asked Borland about

[40] For instance, as mentioned in chapter one, Marc Quinn's states 'the life cast is the most photographic way of doing a portrait; it's the least interpretative, it's the blankest way.' Quoted in Christoph Grunenberg, et. al. *Marc Quinn: Tate Liverpool.* exh. cat. Liverpool: Tate Liverpool, 2002, n.p.
[41] Borland, op. cit., 1997, p. 75.

the relationship between traditional eighteenth and nineteenth century portrait busts and her sculptures, she responded by commenting upon the bust in *From Life*: 'She was the type of person who was not usually shown by portrait busts that were tied to classicism and male heroism.'[42] The same could be said of the busts in *The Dead Teach the Living* and *Second Class Male/Second Class Female* (figure 135). For the latter installation, Borland purchased the last two human skulls commercially available in Britain. They were exhibited with the same boxes in which they had been sent, complete with the accompanying documentation. Using the techniques of facial reconstruction, the skulls were cast and reconstructions built from these casts. Once again, with the assistance of a forensic sculptor, busts were made from these two individual skulls. The title refers to their classification in the medical supply catalogue from which they were purchased.[43] The skulls are described therein as 'second class' due to unusual cranial deformations.

As with *The Dead Teach the Living*, in *From Life* and *Second Class Male/Second Class Female*, the individuality of human beings had been effaced by being relegated to the role of specimen. With Borland's sculptures these lost subjects are in turn remembered and commemorated through the creation of a portrait bust. The use of forensic reconstruction to create portrait busts melds science and art by confusing the boundaries between the science of facial reconstruction and figurative sculpture. Prag and Neave write that during moments in the reconstruction process (figure 150), art and science blend as:

> the precisely calculated anatomical modelling is covered up by a layer of clay, laid over its surface to simulate the outer layers of subcutaneous tissues and skin...The final modelling of the superficial features is very important for it is these that bring the face to life.[44]

[42] Borland lecture, op. cit.
[43] Ibid.
[44] Prag and Neave, op. cit., pp. 31-32.

Prag and Neave also note that the final result can never be an entirely accurate likeness as 'there are too many variables for a reconstruction based only on a skull.'[45] Thus, the use of facial reconstruction techniques to recreate the individuals in Borland's installations complicates the very nature of portraiture itself. The bronze busts in *Second Class Male, Second Class Female* and *From Life* are approximations of what these people might have looked like. The use of bronze denotes a memorialising function. The viewer takes for granted that this process shows what these anonymous people's faces actually looked like. Yet even through this scientific process, the result is still a product of considerable guess work and not necessarily an accurate likeness. The amount of information that can be gleaned from a whole skeleton such as that purchased for *From Life* is also scanty. The viewer is left to wonder much more about this woman due to this lack of detail. Did her baby survive? Could she or he still be living? If the child came and saw the exhibition would she or he even recognize its mother in this new form? What was this woman's life like and why was her skeleton able to be purchased? In *Second Class Male, Second Class Female*, bronze busts are set upon plinths, created with help of forensic sculptor, while moulds lie on the floor, the debris of the sculpting/reconstruction process. As Marcia Pointon notes, portraiture 'serves to maintain a link between the dead and living.'[46] Borland also maintains this link albeit through a more complex process.

As discussed in chapter one, the busts of Mengele in *L'Homme Double* (figures 4, 21) seek to dismantle the tradition of the portrait bust. In contrast, *The Dead Teach the Living* attempts to re-inscribe and remember the genre's subjects (figures 124, 133). However, both works point to the bust as no longer fulfilling its supposed function of

[45] Ibid, p. 33.
[46] Marcia Pointon. *Portraiture and Social Formation in Eighteenth-Century England.* New Haven & London: Yale University Press, 1993, p. 5.

providing a concrete, fixed identity in an unchanging representation of likeness.[47] Borland's installations scrutinise the memorial by questioning what it means to remember the faces of the dead. Of course, the portrait bust has been re-created in different eras as a re-appropriation of a classical aesthetic. However, the trope of the portrait bust is re-constructed and re-evaluated by Borland in a novel way. Her sculptures draw attention to the manner in which classical portrait busts themselves, as noted in chapter one, do not necessarily retain the identity of their sitters despite being created as commemorative objects. In *The Dead Teach the Living*, the search for identity is an idealised pursuit whose ends, although well meaning, do not necessarily reconstitute the subject. Borland challenges the conception of portrait busts as an uncomplicated stand-ins for individuals by interrogating the historical, social, cultural, scientific and ideological contexts in which they created.

The artist's choice of materials in the *Dead Teach the Living* is also imbued with historical associations. In a 1999 interview with Anne Barclay Morgan, Borland states that the original heads, found in Anatomical Institute in Münster, were scanned by laser and this information was stored on a computer (figure 151).[48] The data was then converted and the heads were rebuilt in plastic. This process is often used to produce three-dimensional copies of computer-generated designs for a variety of applications, including medical and forensic applications, engineering, art and architecture.[49] Typically, the object is modelled using computer assisted design software (otherwise known as CAD), analysed and then sliced into hundreds of thin layers. These cross-sections are laid one by one in fast-setting, white, molten, ABS

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[47] I concur with Meskimmon's argument about *From Life* that, 'We come to know far less about the woman whose bones we can buy sell, reconstruct and analyse...The skeletal remains reconfigured in *From Life* refused to reveal the truth of the female subject.' Marsha Meskimmon. "Christine Borland's Winter Garden." *Difference and Excess in Contemporary Art: The Visibility of Women's Practice.* Gill Perry, ed. London: Association of Art Historians and Blackwell Publishing, 2004, p. 127.

[48] Quoted in Barclay Morgan, op. cit. .

[49] See <http://www.anu.edu.au/CSEM/machines/RapidPrototyper.htm>.

plastic so that each layer fuses with the next and the design takes on a rigid and strong form (figure 152).[50] Borland claims that due to this method of making, 'The resulting piece is necessarily removed from the emotive originals, the new material inviting curiosity and interaction.'[51] Through this act of appropriation and the re-presentation of pre-existing objects in a new form, she questions the historical discourses that formed their original meanings and explores what is at stake in this process of replication. Borland notes that *The Dead Teach the Living* 'bears no relation to the traditional methods of modelling or casting associated with the production of a monument.'[52] By using this technological fabrication technique, she seeks to re-cast these busts in a different light, thus commenting upon the impossibility of creating a portrait bust that positions the subject as knowable and unchanging throughout time. Being cast from life and death casts of individual heads , the busts are twice removed from the subject in order to create new meanings and perhaps to displace the inherent racist functions of the original object. Utilising casting in this way is very different from the casts from the artist's own body analysed, including Antoni and Quinn in chapter one, Lucas in chapter two and Gober in chapter four. As these sculptures demonstrate, the cast is now anything but monolithic.

The busts in *The Dead Teach the Living*, constructed as they are out of 0.08 millimetre plastic layers, point to how the subject can only accurately be perceived as layered. This layering invokes the relationship between the subjects represented and various layers of history. As spectres of the past, troubling historical moments re-emerge and mingle in these busts. Here we see the discourses of physiognomy and phrenology re-envisioned within the discourse of Nazi eugenics. The portrait bust itself traverses these time periods and becomes re-envisioned by being constructed out of

[50] Ibid.
[51] Quoted in Button, op. cit., p. 136.
[52] Borland, op. cit., 1997., p.76.

plastic using advanced contemporary technology. By referring to several layered moments of history, Borland shows history not as a linear progression but as one that folds back onto itself, circular and conflicted. By attempting to memorialise those who have fallen out of history, she suggests that constructions of subjectivity change throughout time. It is worth quoting the artist at length to demonstrate her awareness of the complications inherent in dealing with these particular historical moments:

> By using the material again, to a certain extent I'm making the problem worse by going over the same ground. That's something which I'm aware of and try to deal with as part of the work. But at the same time, I think these things need to be dragged out of the closet of history...I attempt to create a reminder of all these people who end up in museums and medical collections. It's not only historical of course; today there are many ongoing ethical issues in medicine which I think the work touches upon, which have to do with developments in genetics and so forth.[53]

Borland thus argues that these historical concerns are still relevant. For instance, some facets of eugenics are being reconsidered in contemporary medical practices such as genetics.[54] While the layering of the plastic in the busts refers to a layered historical past, the technology itself references both the present and the future. As Borland states, 'I wanted something that did the same job as a monument or a memorial but somehow it had to be more forward-looking in the nature of the materials.'[55] Recreated through new scientific techniques, the portrait busts act as a warning to the future and point to the state of eugenics in present scientific discourses. Art becomes bound up with science in Borland's oeuvre. The type of computer-generated mapping used to create *The Dead Teach the Living* has also been used in recent forensic facial reconstructions. Prag and Neave note that the use of optical laser scanning systems can gather

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[53] Quoted in Barclay Morgan, op. cit.
[54] Borland lecture, op. cit. For a further discussion of this, see Carl Jay Bajemei. *Eugenics: Then and Now*. Strousberg, Penn.: Dowden, Hutchinson and Ross Inc., 1976, Troy Dister. *Backdoor to Eugenics*. Routledge: New York and London, 2003, Anne Kerr and Thomas Shakespeare. *Genetic Politics: From Eugenics to Genome*. Gretton: New Clarion Press, 2002, Daniel J. Kevles. *In the Name of Eugenics: Genetics and the Uses of Human Heredity*. New York: Alfred A. Knopf, 1985 and Richard Lynn. *Eugenics: A Reassessment*. London & Westport, Conn.: Praeger, 2001
[55] Quoted in Barclay Morgan, op. cit.

information about a skull very quickly and the resulting computed tomography scans recreate the skull three dimensionally in layered plastic.[56] The use of this type of technology to create portrait busts is illustrative of the transformations in sculptural practice. The use of computers and, as seen in chapter three, medical and media technologies has expanded the field of sculpture.

Remember that You Will Die: The Memento Mori without Transcendence

Art historical traditions are brought to bear in the construction of meaning in *English Family China* (figure 125). Stripping the body down to a skull, Borland delves into aspects of Liverpool's troubling past by calling upon the *memento mori* tradition.[57] The Latin phrase *memento mori* translates as "remember that you will die." The positioning of the skulls upon tables is reminiscent of the sixteenth and seventeenth century *memento mori* or *vanitas* paintings.[58] In these paintings, skulls, combined with other objects, figured prominently to suggest the transience of life and the vanity of worldly possessions. Some paintings contain the phrase, *Mors omnia aquat* [death marks all things equal], to solidify the symbolism of the objects. Rendering the *memento mori* trope in three dimensions in *English Family China* makes the realisation that we will die all the more concrete, particularly as the individual pieces are cast from actual human skulls. Rid of any other objects present in the *memento mori* tradition, the skull is condensed into a symbol for mortality in its most recognisable form. The *Jumping Boy* set of skulls consists of two adults, two children and one baby (figure 153). The images of the child and woman in the designs painted on the skulls have

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[56] Prag and Neave, op. cit., pp. 39-40.

[57] Richard Flood succinctly notes of this tradition: 'The contemplation of one's mortality was formalized in art by the genre of the *memento mori.* The iconography was fairly easy to decode: Basically, one started with a skull and accessorized around it with, say an autumnal bouquet or an overturned goblet or a smoking candle. It was, in fact, a tasteful extension of still-life painting and similarly made for bourgeois consumption. It indicated that death was somehow manageable, particularly when obliquely arranged on a tabletop.' Richard Flood. *Memento mori.* exh. cat. Philadelphia: Goldie Paley Gallery, 1985, p. 3.

[58] Although the memento mori/vanitas theme is most often viewed as a Dutch tradition, similar paintings were made in France, Italy and Germany during this period.

skeletal-like heads. The image of a boy jumping in the air while a woman, perhaps his mother, watches is repeated four times around the skulls (figure 154). The figures are situated within a landscape complete with trees and mountains. The pattern is identical to that of a cup and saucer (1758-1760) by Richard Chaffers of the Shaw's Brow factory in Liverpool exhibited at the Merseyside Maritime Museum (figure 155). Knowles Boney comments that the 'jumping boy' image was exemplary of patterns 'so distinctive and restricted in use that they have almost come to be regarded as Liverpool property.'[59] It is fitting that Borland should choose this cup and saucer since the pattern combines a Liverpool ceramic tradition and the metaphor of *memento mori.* Although the pattern on the cup and saucer is likely to be a case of amateur craftsmanship attempting to replicate figures on wares imported from China, the visual impact is striking. The choice of this pattern with the boy and his mother's skull-like heads allude to the fact that Borland's sculptures of skulls and much eighteenth-century Liverpool porcelain are made of bone china. In this type of ceramics, clay and feldspar rock are mixed with animal bone ash.

The positioning of a number of skulls on a table is a rare occurrence in *memento mori* paintings. In one unusual example, Abraham van der Schoor's *Vanitas* (date unknown) (figure 156), six skulls are piled together, each one in a different position to illustrate different parts of the skull. It was most typical for *memento mori* paintings to contain just one skull. For example, a yellowish skull lies at the front of the composition Harmen Steenwyck's *Still Life : An Allegory of the Vanities of Human Life* (date unknown) (figure 157). This skull is placed amidst a number of objects.[60] The

[59] Knowles Boney. *Liverpool Porcelain of the eighteenth century and its makers.* London: B.T. Batsford Ltd, 1957, p. 63.

[60] The painting contains, what Kristine Koozin identifies as, objects commonly applied as *memento mori* metaphors: two tattered books (the vanity of knowledge), an oil lamp that emits a wisp of smoke (the brevity of human life), a recorder (passion), a sheathed sword (temperance), and a shell (the vanity of collections). Kristine Koozin. *The Vanitas Still Lifes of Harmen Steenwyck: Metaphoric Realism.*

fact that its jaw and front teeth are missing gives the skull a forlorn appearance and enhances its position as a symbol of mortality. A shaft of light diagonally crosses the picture plane. Emanating from the upper left hand side of the painting, the ray shines onto the skull, creating a glint of light on the brow. The seemingly divine ray of light symbolises redemption.[61] Although the vanities of life are allusive, the underpinnings of *memento mori* paintings suggest the belief that a devout life would be rewarded and thus had a moralising function. Richard Flood comments that 'The wonder of the *memento mori* is that, given its inherent morbidity, it contains such as resonant theme of transcendence.'[62] Borland's sculptures of skulls present a similar effect to that found in Steenwyck's painting. Because they have been covered with a white underglaze, the light gleams against the brows of the porcelain skulls. Contrary to Flood's statement, I would argue that although Borland's skulls evoke the *memento mori* tradition, they are not symbols of transcendence. Inscribed with patterns referencing the slave trade and colonial trade, the skulls are no longer positioned to propagate religious values. Rather the light shining on the skulls in *English Family China* illuminates another disturbing element in the history under discussion; religious support for slavery. During the eighteenth century, proponents such as Edmund Gibson, Bishop of London, and George Berkeley, Bishop of Cloyne, recommended that slave owners baptize and Christianize their slaves.[63] Slaves who embraced Christianity were not however permitted to transcend their position and gain their freedom but rather as Berkeley puts it 'slaves

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Lewiston: The Edwin Meller Press, 1990, p. 72.. Koozin argues that shell collecting was popular in 17th century Holland and 'the shell echoes the skull as a bone empty of life.' Ibid.

[61] The ray of light is not as typical a symbolic device in *memento mori* paintings as is the skull or other objects such as shells, books, flowers, bubbles, musical instruments and candles. However, the ray of light does appear in another painting by Dutch artist Jan Davidsz de Heem's *Vanitas* (c. 1684) in which the skull that rests on an open book is illuminated by a ray of light from the upper left of the painting.

[62] Flood, op. cit. , p. 5.

[63] David Dabydeen. *Hogarth's Blacks: Images of Blacks in Eighteenth Century English Art.* Athens: The University of Georgia Press, 1987, p. 119-120. Dabydeen notes that 'The truth is that these moral crusaders in the cause of Christianizing blacks had, or were seen as having, vested economic interests in the colonies.' Ibid, p. 120.

would only become better slaves by being Christians.'[64] This view was upheld by the Yorke-Talbot judgment in 1729 in which legally confirmed that black servants, baptised or otherwise, remained slaves and did not have the same rights as white servants.[65] The anonymity of the original human skulls and the resulting porcelain cast sculptures in *English Family China* are emblems of profound loss of freedom and life in relation to the slave trade. The skulls echo the stripping of humanity from those who were enslaved. The installation provides a moralising function that differs considerably from that found in *memento mori* paintings. The skull sculptures raise questions about the slave trade: How was it viewed as justifiable to turn human beings into possessions? How was the production of ceramics in Liverpool reliant upon the slave trade? What happened to the slaves who passed through Liverpool's ports?

While the skulls with the ship pattern are the smallest grouping (figures 136, 141, 142), the largest consists of six skulls, one male, one female, two children, and two babies (figure 158). This family unit is referred to in the documentation file at the Walker Art Gallery as *Convolvulus*.[66] Convolvulus refers the Latin term *convolvulus arvensis*, otherwise known as the field bindweed (figure 159). This plant is considered an invasive or noxious weed that spreads quickly and twines around other plants, eventually strangling them.[67] On Borland's sculptures, four sets of flower clusters are joined together by thin tendrils that creep around the circumference of the skulls (figure 160). In the case of the *Convolvulus* skulls, the flower cluster pattern is very similar to the centre of a bowl made by the Pennington factory in Liverpool (1775-1780) (figure

[64] A. A. Luce and T. E. Jessop, eds. *The Works of George Berkeley.* (1748) Vol. 8. Dublin: John Exshaw, 1957, p. 195. Gibson stated that 'Christianity, and the embracing of the Gospel, does not make the least Alteration in Civil Property, or in any of the Duties which belong to Civil Relations.' Edmund Gibson. "Two Letters of the Lord Bishop of London." *The London Journal.* 31 May, 1730.
[65] Dabydeen, op. cit., p. 119.
[66] Borland, Artist Information File, op. cit.
[67] Other names for the plant are descriptive of its invasive and unwanted properties: Devil's Garters, Ropebind, Creeping Jenny, and possession vine. For more information about the convolvulus plant, see http://www.botanical.com/botanical/mgmh/c/convol96.html, http://plants.usda.gov/cgi_bin/topics.cgi and http://tncweeds.ucdavis.edu/esadocs/documnts/convarv.rtf.

161).[68] The choice to include this particular plant is an interesting one as, like the ship pattern, the importation of this weed is a type of trade that is insidious in nature. This link is enhanced by the fact that this plant was introduced to North America from the U.K. and Europe. The implantation of a foreign species of flora onto a different landscape carries with it negative results, in this sense serving as a metaphor for colonialism.

The use of a vine-like plant to surround the sculptures of skulls creates a direct link to another aspect of the *memento mori* tradition. The inclusion of a skull crowned with vegetation, usually ivy, laurel or flowers, was often employed to symbolise the possibility of life after death and being remembered by those left behind.[69] The wreathed skull was understood to symbolise the notion that it is through one's deeds, particularly artistic ones, that one lives on after death. The phrase *Ars longa, vita breva* [art is long, life is short] is a common textual addition in these paintings. By wrapping the vine-like pattern around the skulls, Borland once again seeks to remember the dead by calling upon previous artistic traditions. In comparison with the typical wreathed skull in *vanitas* paintings, there are some inherent differences in the *Convolvulus* group. The arrangement of the convolvulus pattern is broken up into groups, just as the overall organisation of skulls are, and thus the line around the skull is not continuous(figure 162). The broken pattern is fitting with the subject of slavery, which, as mentioned

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[68] Like the other Liverpool ceramic works under discussion, this bowl is located at the Merseyside Maritime Museum, Liverpool, U.K.

[69] Alberto Veca notes that 'the laurel is the symbol par excellence of artistic glory.' Alberto Veca. Vanitas: Il simbolismo del tempo. Bergamo: Galleria Lorenzelli, 1981, p. 200. One example is Jan Jansz Treck's Vanitas Still Life (1648) exhibited in the same room as the Steenwyck painting at the National Gallery in London. In Jansz Treck's painting, a skull is encircled with a piece of straw. In Nicolaes van Veerendael's Vanity (c. 1690), one skull is interwoven with straw and pansies while another is wreathed with a variety of vibrant, colourful flowers. Some other examples of wreathed skulls in memento mori/vanitas paintings include Simon Renard de Saint-André, Vanité (1677), Jan I van Kessel, Omnia vanitas, date unknown., Sebastien Bonnecroy, Vanité (1641) and Pieter Gerritsz Roestraten, Vanité, date unknown. For a discussion of these works, see André Chastel, et. al. *Les Vanités dans la Peinture au XVIIe Siècle: Méditations sur la richesse, le dénuement et la rédemption.* exh. cat. Caen: Musée des Beaux Arts de Caen, 1990.

earlier, displaced families and individuals. In *English Family China*, the still-life genre becomes intertwined with portraiture to create a hybrid entity. In this instance, the individual portrait is reduced to a skull. As has been discussed in chapter one, the fragmentation of the body can complicate portraiture's perceived goal of commemorating the individual. The repetition of four unidentified skulls becomes a memorial to a multitude of anonymous subjects. Like in *The Dead Teach the Living*, the process of remembrance is inevitably an unfinished one. This process is all the more potent due to the fact that skulls are painted with salvaged and transformed porcelain patterns that refer back to a particular history that links the trade of ceramics with that of slaves.

Following the tradition of the *memento mori* theme in painting, Borland creates aesthetic objects that engage the viewer on both pleasurable and philosophical levels. The aestheticisation of the skulls with their striking patterns draws viewers in to look close at the patterns to ascertain their meanings. Through the pleasurable qualities of these objects, viewers come to realise the ominous underpinnings of historical associations inherent in the installation. The designs across the skulls act as iconographic clues to the past, a puzzle that the viewer can piece together. Although the busts in *The Dead Teach the Living* also draw the viewer in by their glowing, ethereal qualities, it is the information of the plaques that serves to educate the viewer. Facing in opposite directions, the sculptures entice viewers to walk around the busts so as to observe all aspects of each subject's features. The grass around each piece in the ensemble was rendered brown by the tramping of viewers' feet, making the viewer a constant presence in the work (figure 163). *English Family China* attempts to recreate a similar viewing experience that involves the body of the viewer. The skulls are placed at various angles so that the viewer must circle the table to see the patterns and skulls in

their entirety. While *English Family China* is more obvious in its evocation of the *memento mori* tradition, *The Dead Teach the Living* also leads viewers to a consideration of their own mortality while serving as a means of remembrance of the dead.

Tea, Porcelain and Slaves: Images of Affluence in Conversation Piece Portraits

By placing the skull sculptures in familial groupings, Borland references another eighteenth century artistic convention: the conversation piece portrait. In this genre, also referred to as 'family pieces', families were painted in domestic interiors complete with furniture, artworks and decorative objects.[70] Desirable ceramic goods, such as teapots, cups and saucers, were often found in family conversation piece portraits. Pointon comments that 'the conversation piece offered – as no historical document did – the possibility of publicly enumerating material possession to the point of fetshization.'[71] Like *English Family China*, the conversation piece can be categorized as both portrait and still life. However, the moralising underpinning inherent in the *memento mori* painting is absent in the conversation piece portrait, as objects are catalogued as bourgeois commodities rather than moralising symbols. Made of porcelain and decorated as one would a teacup or saucer, Borland's sculptures of skulls become commodified objects similar to those that surrounded families in conversation piece portraits. In my interview with the artist, she said it was not her intention to reference the *memento mori* tradition, but *English Family China* was

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[70] See E.G. D'Oench. *The Conversation Piece: Arthur Devis and his Contemporaries.* New Haven: Yale Centre for British Art, 1980, Marcia Pointon op. cit., Mario Praz. *Conversation Pieces. A Survey of the Informal Group Portrait in Europe and America.* University Park: Pennsylvania State University Press, 1971, and G.C. Williamson. *English Conversation Pictures of the Eighteenth and Nineteenth Centuries.* New York : Hacker Art Books, 1975.

[71] Pointon, op. cit., p. 162. Pointon adds that 'Conversation pieces insert a particular statement of familial power relations into the narrative of succession, a statement intended to fix family members in their relationships with another.' Ibid, p. 161.

created within the 'specific context of Liverpool conversation piece portraits [in which] china was used as status symbol.'[72]

Borland paints the same five design patterns from *English Family China* onto pelvises and foetal skulls in another installation created in 1998. Titled *Five Set Conversation Pieces*, five small skulls are nestled within pelvises, placed as if in difficult childbirth positions (figure 164). Not only does the title directly describe the work in relation to the conversation piece tradition but a direct link is also drawn in the 1998 *Manifesta 2* exhibition catalogue. While the entry on Borland from the Luxembourg group exhibition contains no images or descriptions of the installation , it includes a description of bone china:

> Bone China: Usually termed China, this is a true porcelain of clay and feldspar rock with the addition of bone ash. The introduction of bone china in England is ascribed to Josiah Spode II in the 18th century. It is sometimes termed English China as it is almost exclusively used there. The recipe remains unchanged: 6 parts bone ash, 4 parts Cornish stone, 3.5 parts clay.[73]

The catalogue also includes an image of William Hogarth's *The Wollaston Family* (1730) (figure 165). The painting is typical of Hogarth's early conversation piece portraits. It portrays two groups of wealthy men and women in a lavish setting. One group is centred around a card table while another gathers around an ornate tea service table.[74] The catalogue shows only the lower left section of the painting of a group drinking tea and the figure of William Wollaston who stands in the middle of the painting and gestures to the group playing cards (figure 166). By reproducing only this part of the painting, the viewer's attention is drawn to the woman's pale white arm who

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[72] Personal interview with Borland, op. cit. While making reference to the *memento mori* tradition was not the artist's intention, I have argued that this tradition is suggested by the sculptures themselves.
[73] Robert Fleck, et. al. *Manifesta 2: European Biennial of Contemporary Art/Luxembourg*. exh. cat. Luxembourg: Agence luxembourgeoise d'action culturelle, 1998, p. 27.
[74] The china cup, saucers and teapot in *The Wollaston Family* painting are unlikely to have been made in England as porcelain had yet to be produced at this time. These pieces were likely imported from China and thus would have been much sought after and expensive luxuries. For a further discussion of the trade of ceramics, see Stacey Loughrey Sloboda. *Making China: Design, Empire and Aesthetics in Britain, 1745-1851*. PhD Dissertation. University of Southern California, 2004.

reaches out to touch the teapot sitting in the middle of an ornate table. Tea and its accoutrements are a symbol of the family's affluence, gentility and social status in *The Wollaston Family*. Given that tea cost up to fifty times more than coffee, tea drinking became emblematic of a new type of conspicuous consumption in the late seventeenth and early eighteenth centuries.[75]

Black Servants and Ceramics: Hogarth's Critique of English Aristocracy

While Borland's choice of Hogarth as an example of conversation piece painting has yet to be commented upon, I would argue that is noteworthy given the recurrence of ceramic objects and black servants in Hogarth's paintings and engravings.[76] While ceramics are positioned as objects of affluence in Hogarth's early portraits, Lars Tharp maintains that ceramics were also inserted 'for pointed moral comment' in his later engravings and paintings.[77] For instance, *Taste in High Life* (1742) (figure 167) mocks the connoisseurship of porcelain collectors in that a pair dressed in French inspired clothing practically drool over a very small ceramic object.[78] Hogarth also included many images of black men and women, particularly black servants who were slaves, in his works.[79] Although not shown in the section of *The*

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[75] Lars Tharp. *Hogarth's China: Hogarth's Paintings and Eighteenth-Century Ceramics.* London: Merrell Holberton Publishers, 1997, p. 25. Tharp has written that tea drinking assumed the role of a ritual that 'gave rise to a genre of English portraiture conversation pieces.' Ibid.

[76] Contrary to my argument, Borland states that the Hogarth portrait was chosen for no other reason than it was a typical conversation piece portrait. Personal interview with Borland, op. cit. Nonetheless, as will be demonstrated, there are some interesting connections to be formed between Hogarth and *English Family China.* Neither Tharp nor David Dabydeen discuss Borland but as will be seen their insights on Hogarth's images of ceramic objects and black servants have proven useful as a means of determining these links.

[77] Ibid, p. 15. Two other examples of Hogarth's groups portraits that include tea drinking include *Assembly at Wanstead House* (1728-31) and *The Strode Family* (1738). Tharp also discusses *A Harlot's Progress II* (1732), *Southwark Fair* (1733), *Taste in High Life* (1742), and *Marriage à la Mode IV* (1745) as examples in engravings and paintings in which ceramics were a predominant presence.

[78] Interestingly, as Tharp points out, many of Hogarth's engravings were reproduced on ceramic objects. For instance, a Wedgwood creamware plate (1864) decorated by William James Goode reproduces the image of the man and woman in Taste in High Life. Tharp argues that 'despite his lampooning of the china enthusiasts...he had himself become an unwitting source for ceramic designers both at home and abroad, from the eighteenth into the nineteenth century.' Ibid, p. 14.

[79] Black figures occur in many of Hogarth's works: *Illustrations for La Motraye's Travels* (1723-4), *The Beggar's Opera* (Fourth version, 1728/9), *Sancio's Feast* (c. 1730); *The Wollaston Family* (1730); *Taste, or Burlington Gate* (1731/2); *A Harlot's Progress* (1732, Plates 2 and 4); *Southwark Fair* (1733); *A Rake's Progress* (1735, Plate 3); *The Four Times of Day – Morning* (1738); *The Four Times of Day –*

Wollaston Family in the *Manifesta 2* catalogue (figure 165), a black servant is represented in the right side of the portrait. David Dabydeen argues that black servants were included in conversation piece portraits as tokens of affluence and colonial business connections.[80] The black servants in these paintings thus played a similar role to the ceramics on display. Paralleling Tharp's argument about ceramics, Dabydeen contends that black subjects in Hogarth's later works were included as criticisms of English aristocracy.[81] In this context, Borland's conflation of slavery with children's skulls can be interpreted as a critique of the seventeenth and eighteenth century fashion of aristocratic families owning black houseboys. In making the small skulls in porcelain, they become equated with domestic commodities similar to the status of young black children, generally boys, who served as domestic slaves to English families. The decoration of children's skulls with Liverpool ceramic patterns thus evokes another artistic trajectory: images of black boys on ceramics and paintings. One example is an *English delftware tea tray* (1735) on which a turbaned boy brings a kettle of water to a group of men and women drinking tea (figure 168). The figure of the black house boy was frequently included in Hogarth's works like *A Harlot's Progress II* (1732) (figure 169). These young black servants were also included in aristocratic portraits in which they shared the same status as the family dog such as John Riley's

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Noon (1738); *Strolling Actress* (1738); *Taste in High Life* (1742); *The Discovery* (c. 1743); *Captain Lord George Graham in his Cabin* (1745); *Marriage à la Mode* (1745, Plate 4); *Industry and Idleness* (1747, Plate 8); *Moses Brought to the Pharoah's Daughter* (1753-4); *An Election: Chairing the Members* (1755) and *The Cockpit* (1759). Dabydeen, op. cit., p. 2.

[80] Dabydeen, op. cit., p. 21. The portrait includes many who profited from colonial commerce including 'William Wollaston's wife who was the daughter of a Bank of England Director, Sir Robert Godshall, a Portugal merchant, Director of the Royal Exchange Assurance and future Lord Mayor of London and Francis Fauquier who was later to be a South Sea Company Director and Governor of Virginia.' Ibid, p. 85.

[81] Dabydeen argues that 'Hogarth uses the black to provide a satirical and irreverent perspective on the behaviour of his aristocratic masters. Ibid, p. 84. He claims that Hogarth's denunciation of slavery in the last years of his life is foreshadowed in works where the silver collar, elegance and 'polite domestic duties' of turbaned black boys 'belie the sordid reality of the servitude of naked and manacled blacks in the colonies.' Ibid, p. 114.

Charles Seymour – 6th Duke of Somerset (date unknown) (figure 170).[82] The small skulls' in *Five Set Conversation Pieces* are placed in breached birthing positions that in the eighteenth century would likely have resulted in the loss of life of mother and/or child (figures 164, 171). The inclusion of the design patterns once again shows the fragmentation of families by the slave trade. According to Dabydeen, 'Buying blacks was as much an investment as buying art – hence the same care spent on inspecting the goods, the care of a connoisseur.'[83] Both *English Family China* and *Five Set Conversation Pieces* allude to the fact that the black child, just like the porcelain teacup, became a particular type of sought-after commodity for the English aristocracy. Indeed, during the period, newspaper advertisements for African children were numerous in Britain.[84]

In keeping with Tharp's and Dabydeen's arguments, I would argue that, like Hogarth, ceramic objects are employed in a critical fashion in *English Family China.* Equating the sculptures of skulls to china in the title leads one to imagine drinking out of them as one would the teacups placed in such high regard in conversation piece portraits. Each grouping of skulls forms a set in the way a tea service would. The conversation piece portrait's aim of depicting identifiable upper class individuals in a sophisticated environment is necessarily subverted. The celebration of porcelain as a sought after commodity in the conversation piece portrait is rendered macabre. While

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[82] Ibid, pp. 21-26. For instance, the turbaned black houseboy is depicted in Hogarth's *The Beggar's Opera, A Harlot's Progress II, Marriage a la Mode IV,* and *Taste in High Life.* Young black servants also appear in Bartholomew Dandridge, *Young Girl with Dog and a Negro Boy* (n.d.), A. Van Dyck, *Henrietta of Lorraine* (1634), Sir Peter Lely, *Elizabeth Countess of Dysart* (c.1650), P. Mignard, *Duchess of Portsmouth* (1682) and Joseph Wright, *Two Girls and a Negro Servant* (c.1769-1770). The image of the black boy as possession also figures in a memento mori painting, David Bailly's *Vanitas with Negro Boy,* (ca. 1650). A black boy is placed behind the table that includes typical vanitas objects including a skull. Between two figures he holds up a portrait medallion of a white adult male.

[83] Dabydeen has written that art dealers 'were also dealers in black slaves – both commodities were sorted out into 'lots' to be inspected by prospective purchasers with the minuteness of a connoisseur; in England both commodities were auctioned off at coffee houses. In the English colonies, slaves and paintings were sold under the same roof.' Ibid, pp. 87-88.

[84] Ibid, p. 34. Dabydeen notes that 'English ladies employed black boys to wait at the tea-table, to carry their fans and smelling-salts, to comb their lap dogs, and so on.' Ibid, p. 114.

referencing this genre within portraiture, the skull sculptures deny the function of the portrait, the remembrance of a particular individual. Situating them within the history of the slave trade, identity becomes lost. Rather than a glorification of affluence, the skull sculptures draw attention to the fact that the prosperity of the gentry and merchant classes was in reality founded upon slavery and death.

The Peacock and The Pagoda: Decorative Patterns and Chinoiserie

English Family China is also historically contingent given that historical associations, including slavery, colonialism and international trade, intermingle and coalesce through the use of materials and patterns. Creating the skulls out in soft-paste porcelain, a process by which liquid porcelain is poured into a mould, and then applying blue and white glazes onto their surfaces is part and parcel of the meaning. This means of production was typical of Liverpool wares of the period.[85] As described above, the symbiotic relationship between porcelain and slave ships is encapsulated the *Issabella* and *Dobson* bowls (figures 138, 139) and in Borland's group of sculptures with the ships pattern (figures 136, 141, 142). Ceramics, like slaves, were exported abroad. The development of Liverpool's ceramic factories, which prospered for a short period of fifty years, was directly linked to the slave trade, as the vessels provided a cheap and efficient means to transport their wares to the colonies.

Another group of skulls, two adults, one child and one baby, are adorned with yet one more typical Liverpool pattern: an image of a peacock sitting on a branch with leaves (figure 172). The peacock, a symbol of loyalty, opulence and finery, is repeated six times encircling the skull. The outline of small birds in flight covers the tops of the skulls. The same bird and foliage can be found on a bowl (1770-75) and two cream jugs (1770-75) and (c.1770) produced in Liverpool (figure 173). Boney describes the

[85] See Boney, op. cit. Boney's cataloguing of the factories, wares and patterns produced in Liverpool during the eighteenth century remains the seminal text on the subject. See also Bernard M. Watney. *Liverpool Porcelain of the Eighteenth Century.* Shepton Beauchamp: Richard Dennis, 1997.

peacock design on these pieces as an oft-repeated pattern of the 'Liverpool exotic bird.'[86] The decorative patterns upon the skulls illustrate an intermingling of cultures through trade. As was the case with porcelain produced in Liverpool, the blue and white glaze of Dutch delftware[87] was combined with images from Chinese porcelain to form "Chinoiserie", a popular decorative style during the eighteenth and nineteenth century.[88] The *Willow* group of skulls (figure 174), two adults and one baby, are painted with landscapes typical of English ceramics from this period, emulating Chinese pottery patterns and ink drawings on paper.[89] Images of trees, mountains, figures on bridges, willow trees, pagodas and water circle the skulls. Some examples of similar Liverpool pattern designs at the Merseyside Maritime Museum include a Pennington factory saucer (1780-90) and bowl (1785) (figure 175). According to Boney, these types of landscape were typical of Liverpool adaptations of Chinese patterns that included figures in a landscape, pagodas, trees and distant mountains.[90] Through the inclusion of this characteristic *Willow* pattern, Borland once again makes direct reference to the history of Liverpool ceramic production. The figures on the skulls (figure 176) are evocative of a common image of two figures on a bridge from pieces such as a tea bowl and a coffee cup produced by Thomas Wolfe & Co. in Liverpool (figure 177). The *Willow* grouping further alludes to the pathos of the skulls. The figures on adult skulls can be interpreted as alluded to the duo on the bridge in

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[86] According to Boney, 'In its plump rounded contours, it is quite characteristic. Literally backward-looking, crested and spotted, with yellow neck, green and blue wings, red body and rump under which its tail feathers are coiled in a becomingly coy manner, (prawn-tailed is the description usually given) it is a remarkable object, perhaps not surprisingly solitary in its habits. It is invariably found perched on red twiggy branches, which bear fleshy-looking, dark green fig-tree-like leaves and is found on a variety of wares.' Ibid, p. 72.

[87] The use of blue glaze also had a very practical application as blue could withstand the high temperature at which the glaze was fired and thus was less inexpensive to manufacture.

[88] For a discussion of English Chinoiserie, see Loughrey Sloboda, op. cit. Loughrey Sloboda claims that 'chinoiserie presented supposedly Chinese subjects to an audience somewhat unfamiliar and largely unconcerned with the aesthetic or social reality of china.' Ibid, p. 21.

[89] Loughrey Sloboda states that the Willow pattern ceramics became 'a fundamental part of British domestic life' in the nineteenth century. Ibid, p. 31.

[90] Boney, op. cit., p. 66, 78.

these Liverpool wares. Given the family grouping of the *Willow* skulls, these two adults have had a child, but none of them survive the processes of colonialism. That the sculptures were cast from human skulls, themselves objects of trade, is retained in the accentuation of the indents on the top of skulls by the white glaze. The cracks at the back of the original skulls remain, making material the ravages of time. These fissures are emphasized by the pooling of blue glue, particularly in the mountains painted on the backs of the *Jumping Boy* and *Willow* skull groupings (figure 178).

Porcelain is an apt material through which to invoke mortality due to its fragility, particularly in relation to the exploitative practices of the slave trade. It is because of the sculptures very materiality and their fragility that has led to them only being exhibited three times.[91] They are presently stored in plastic boxes located in the basement of the Walker Art Gallery (figure 179), which owns the work. The process of viewing the work was like an archaeological dig or the unearthing of skulls from catacombs. The skulls were removed from their containers into the dim light of the basement for me to view (figure 180). It is ironic that due to the fragility of porcelain, revelations of the underbelly of Liverpool's rise as an industrial city are again buried, the skulls stored away from the eyes of viewers. The installation remains in storage because the Walker Art Gallery is worried that since the skulls are not secured to the table, there is the possibility of theft or breakage. It was proposed that glass containers be built on top of the tables. However, the tables are not sturdy enough to hold these coverings. Despite the fact that Borland retains casts of the skulls and has said that replacing stolen or broken skulls would be easy and inexpensive, the issue remains

[91] The work has been exhibited at the Arts Transpennine exhibition in Liverpool in 1998, the Walker Gallery in 1999 and 5th Biennale de Lyon d'art contemporain in 2000.

unresolved.[92] The current location of *The Dead Teach Living* is also fraught with conflict. Borland states that she has had 'a falling out' with the Anatomical Institute in Münster because they refused to return the installation, in Borland's words' kept it hostage', unless she paid them 'an enormous cost.'[93] Borland 'feels this is particularly unethical given the issues raised by the piece.'[94] The installation remains on display within the Anatomical Institute.

Site Specificity: Münster and Liverpool

There is one element that both of Borland's installations under discussion share that the works discussed in other chapters do not: the importance of site specificity. They deal with the history of particular institutions and trade as well as the history of a British and German city. *The Dead Teach the Living* was created for the third *Sculpture Projects in Münster* (an exhibition of public sculpture held every ten years in that city). Although it was also shown at the Turner Prize exhibition of the same year, my focus has been upon the site specific context of its original placement in Münster (figure 124, 133, 162).[95] According to co-curator Klaus Bubmann, the 'fundamental idea behind the Münster exhibition was to create a dialogue between artists, the town and the public...a natural confrontation between history and contemporary art.'[96] Although the curators stipulated that the invited artists respond to an aspect of Münster's history, geography or culture, artists were not commissioned to create specific pieces for particular sites.[97] As

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[92] Personal interview with Borland, op. cit, personal interview with Walker Art Gallery curator Alex Kidson, November 23, 2005 and Borland artist file, op. cit. When the work was exhibited in Lyon, a removable adhesive putty known as blue tack was used to temporarily secure the skulls to the tables.
[93] Personal interview with Borland, op. cit.
[94] Ibid.
[95] Borland says that installation 'was so relevant to its original site [and] the change of context was enormous. Tate is such a museum, and it became a museological piece. In a sense, it returned full circle to what the heads had originally been manufactured for.' In retrospective, Borland feels that is was 'not a great idea' to show it in the Turner Prize exhibition. Personal interview with Borland, op. cit.
[96] Klaus Bubmann. "Contemporary Sculpture: Projects in Münster, 1997 exhibition." Undated press release. n.p.
[97] Klaus Bubman, Kasper Konig and Florian Matzner, eds. *Contemporary Sculpture: Projects in Münster, 1997*. exh. cat. Ostfildern-Ruit, Germany: Verlag Gerd Hatje, 1997, p. 3. The sculpture project exhibition began in 1977. In 1997, the artists, all of whom were invited to participate, were not assigned specific

with many recent exhibitions, biennials and artist residencies, Borland had considerable leeway in her approach to the commission. Although she does answer the curators' call for an encounter between art and the history of the city, Borland creates an encounter that is not, as Bubmann suggests, 'a *natural* confrontation', but a critical one that addresses the problematic history of the Anatomical Institute itself. While, as noted in chapter one, *L'Homme Double* (figures 4, 21) received much criticism when it was shown in the 2002 *Mirroring Evil: Nazi Imagery/Recent Art* exhibition, *The Dead Teach the Living* actually met with an act of vandalism. According to Lewis Kachur, when originally installed in Münster, two of the heads were stolen and the piece needed to be taken off view. [98] Borland says that, as far as she could remember, it was only the *Microcephale Schröder D. 353.1* bust that was stolen: 'It was remade and replaced a couple of times. After it had been stolen twice, they decided to put Perspex boxes over them'(figure 181).[99] Kachur comments that it was unclear whether this was 'a random act, or someone upset by the connections Borland had made between the University's former medical faculty and Nazi eugenics in the catalogue?'[100] Borland states that although it was 'an act of vandalism, it was not as if anything had been smashed' so she believed it had been stolen because it was 'desirable.'[101]

I would argue that it is noteworthy that *English Family China* was bought and exhibited by the Walker Art Gallery given that porcelain factories previously occupied the site where the gallery now stands. From 1755 until 1777, the Shaw's Brow porcelain factory was located on the same site. As noted earlier, it was at this factory

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sites. However, they were requested to place their works within the old city of Münster or in the Landesmuseum, as Bubman puts it, in 'a desire to call attention to the central area's qualities as an urban centre and place of historical identification.' Ibid.

[98] Lewis Kachur, "Sculpture Projects Munster." Reproduced at http://www.artnet.com/magazine_pre2000/reviews/kachur/kachur9-4-97.asp

[99] Personal interview with Borland, op. cit. According to Borland, the sculpture was first stolen shortly after the opening of the exhibition, either on the first or second night. Ibid.

[100] Kachur, op.cit.

[101] Personal interview with Borland, op. cit.

that the cup and saucer from which the *Jumping Boy* skull pattern originated. Richard Chaffers, who set up the factory, was one of the leading makers to begin making porcelain out of bone ash.[102] The site continued as a porcelain factory, being taken over by Seth Pennington and John Part from 1778 until 1805.[103] The *Ship Bowl, Success to Issabella* (1779) (figure 138) *Convolvulus Bowl* (1775-1780) (figure 161), *Saucer* (1780-90) and *Bowl*, 1785 (figure 175) were also produced by the Pennington factory. The abolition of the slave trade in 1807 led to a decline in Liverpool's porcelain factories as the industry was deeply tied to exports to America.[104] Thus, although perhaps unintentionally, the installation's current location refers back to the history of the site.

Borland attempts to retrace the history of the found objects that she discovered in the Anatomical Institute in Münster. The resulting sculptures show the limits of the ability of the portrait bust as memorial. By appropriating and reconstructing these objects, she creates a layered bricolage that interrogates the legacy of colonialism and scientific discourses. What she is able to uncover is less about their provenance or who the individuals were, but is revealing of an accumulation of historical moments. A direct opposition between past and present is destabilized. Through playing with its conventions, Borland undoes the ideals of portraiture. By being asked to negotiate a variety of scientific discourses, viewers are led to ask questions about the future and how the earlier pseudo-sciences of physiognomy, phrenology and eugenics might continue to exist at the core of contemporary medical sciences. What do *these* dead have to teach us exactly? Spectres from the past, the busts in *The Dead Teach the Living* continue to haunt the present as ghost-like apparitions that interrogate the possibilities of science in the present and the future. As *The Dead Teach the Living*

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[102] See http://www.ceramicsglasscircleaustralia.org/newsletterjul04.html#anch6.
[103] Ibid.
[104] 'The Liverpool porcelain factories cover fifty years with nine owners and seven sites.' Ibid.

warns of the resurgence of eugenics by commenting upon the horrific past of the scientific endeavour, *English Family China* also links the past with the present. Perhaps is a warning to some of the dangers of increased globalisation, a phenomenon that can be seen to have begun with eighteenth century colonialism. Borland's installation of sculptures of skulls is necessarily a postcolonial one, looking back upon colonialism to explore where these roots of illicit trade have led us. The uncovering of historical fragments create a transgressive narrative in which ideas about race, class and gender are reconfigured. *The Dead Teach the Living* and *English Family China* provide excellent examples of the ways in which histories are embodied in fragments.

In this chapter, I have explored how fragments of the body, heads and skulls, embody residues of the past. Borland's sculptures are a means of delving into particular historical moments. These fragments of the body act as part of an archaeological excavation, from which one can uncover not simply the murky histories of two sites but also draw attention to those individuals who were exploited. Through these body parts, historical concerns resonate and are positioned as relevant to audiences in the present. Both works deal with death and suffering, albeit from different vantage points. The body is situated as a vulnerable entity. Rather than a memorial to famous men whose identity is known through other sources, both installations attempt to memorialise the forgotten or disavowed. Although *The Dead Teaching the Living* and *English Family China* draw attention to past exploitation, they are unable to reconstruct the identity or subjectivity of those portrayed. The utopian project in *The Dead Teach the Living* is an impossible one. The depiction of individuals exploited during the slave trade as skulls upon which this trade is emblazoned is a means of addressing the impossibility of recuperation of millions of lost people. I would argue that it is particularly pertinent that fragments of the body are utilised as a means of evoking the past. Fragments of

ancient Greek and Roman sculptures were sources of artistic inspiration in eighteenth century Western art. These fragments became viewed as symbolic of the loss of a civilisation and its artwork. These fragmented works were emblematic of, in Linda Nochlin's words, 'irrevocable loss, poignant regret for lost totality, a vanished wholeness.'[105] Rather than positioning the fragment in regards to the loss of a glorious past, *English Family China* and *The Dead Teach the Living* utilise the fragment to remember troubling moments in history and to reveal the fragmentary nature of historical narratives. In these sculptures, it is the individual subject who becomes lost by being dehumanized through the slave trade and the study and practice of eugenics.

Borland negotiates the meanings of found objects through the possibilities of their containing clues to moments in the past. In the case of the forgotten heads found in Münster, they are uncovered and dusted off in an attempt to acknowledge the dark past on a number of levels: the anatomical institute, Germany during the Nazi regime, and problematic aspects of medical and scientific discourses. While Borland manages to disclose elements of the histories of the heads, their identities are never fully recovered. This impossibility of recovering these subjects is in part due the histories in which they are imbricated. It was not within the purview of eugenics to record these casts and busts as documents of individuals. Nonetheless, residues of histories rest upon the objects like the dust in which they covered. In *English Family China*, historical associations are painted upon the objects. Objects created from actual remains of individuals. The history of slavery leaves its residue upon these skulls but

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[105] Linda Nochlin. *The Body in Pieces: The Fragment as a Metaphor of Modernity*. London: Thames & Hudson, 1994, p. 7. Nochlin cites Henry Fuseli's painting *The Artist Moved by the Grandeur of Antique Fragments* (1778-79) as an example in which the artist mourns the fragmentation of the gigantic Roman sculpture of Constantine. The painting illustrates Tom Flynn's argument about how 'surviving fragments of antique sculpture exerted a powerful influence on the eighteenth century imagination, offering a tantalising glimpse of the unassailable achievements of the ancients.' Tom Flynn. *The Body in Three Dimensions*. New York: Harry Abrams, Inc., 1998, p. 99. Ironically, the ancients themselves would likely have viewed the fragmented remnants of their sculptures as antithetical to their belief that figurative sculpture must depict an ideal, unified, perfect, beautiful body. Alex Potts. *Flesh and the Ideal: Winckelmann and the origins of art history*. New Haven: Yale University Press 1994, p. 155.

also upon families torn apart by the slave trade. To reconstruct the skulls into family groupings can be interpreted as an attempt to mend these divisions. However, the fragmentation of bodies inherent in the skulls suggests that due to their position within historical discourses, like those in *The Dead Teach the Living*, the reinscription of subjectivity is impossible in the case of these subjects.

Conclusion

The prevalence of three-dimensional corporeal fragments in the 1990s, and to a lesser extent in the 1980s, reflects not only shifts in perceptions of the body but also a radical reconfiguration of sculpture itself. Rosalind Krauss maintains that since the late 1960s, sculpture has 'stretched and twisted in an extraordinary demonstration of elasticity, a display of the way a cultural term can be extended to include just about anything.'[1] The thesis uses the term sculpture with Krauss's argument in mind; a flexible category that encompasses a variety of media including video. Krauss cites artists who produced non-figurative sculptures, mainly minimalist or earth works, as exemplary of this expansion of sculpture.[2] The works that I have considered in the thesis enact radical and flexible expansions of the category of sculpture by using not only figuration but also, on first inspection, fairly conventional sculptural tropes such as the portrait bust or the cast. However, through the use of these conventions, as well as the employment of new technologies, the possibilities for figuration in sculpture have also become 'stretched and twisted.' As chapters one through five demonstrate, the installation context is another important aspect in this expansion of the sculptural field. The positioning of Antoni's multiples of one cast of her head facing each other creates a different experience of the work (figure 3). It has been argued that the inclusion of photographs, survivors' accounts and letters to the artists in Borland's *L'Homme Double* are equally important elements (figures 4, 13). With Lucas, the inclusion of found objects, such as the table in *You Know What* (figure 44), shifts the cast object into a different context and

[1] Rosalind Krauss. "Sculpture in the Expanded Field." *The Anti-Aesthetic: Essays on Postmodern Culture.* Hal Foster, ed. New York: The New Press, 1998, p. 36.
[2] The artists she cites are Alice Aycock, Christo, Walter de Maria, Robert Irwin, Sol LeWitt, Michael Heizer, John Mason, Mary Miss, Robert Morris, Bruce Nauman, Ann and Patrick Poirier, Richard Serra, Joel Shapiro, Robert Smithson and Charles Simonds. Krauss is particularly interested in the ways in which these artists explore 'the possibilities of *architecture* plus *not-architecture*' and '*landscape* and *not-landscape.*' Ibid, pp. 44-47. Krauss' italics.

thus reconfigures the tradition of casting itself. In Hatoum's *Corps Étranger*, it is the structure in which the video projection is shown that turns the work into a sculptural installation (figures 66, 80). Gober's wallpaper also functions to expand the reading of his three *Untitled* sculptures from 1991 (figures 107, 114, 118). For Borland, site specificity expands and deepens the significance of *The Dead Teach the Living* and *English Family China* given that they are so closely tied to the histories of Münster and Liverpool (figures 124, 125). Throughout the thesis, I have been interested in what Alex Potts describes as 'the distinctive nature of a viewer's interaction with a work presented as a free-standing presence rather than as a pictorial image or depiction.'[3] As has been argued, the fragmentation of bodies in sculpture engenders particular relationships between viewers and objects. As the works analysed in the thesis demonstrate, it is not just individual sculptures or the body that is fragmented in the process but the category of sculpture itself.

The thesis has also been concerned with the ways in which the sculptures evince phenomenological considerations of the body. As seen in chapters one, three and four, evocations of the senses expand the viewer encounter beyond the optical to include touch, taste, hearing and smell. Scientific and medical technologies and discourses have re-inscribed bodies and thus changed how they are perceived. In the works analysed here, *the* lived body is no longer positioned as a universal construct but is regarded as *a* lived body; one whose experiences are contingent upon a number of factors such as race, sexuality and gender. The works under discussion also position experiences of embodiment in relation to political, historical, cultural and social contexts. As chapters one, two, four and five demonstrate, the alterations of

[3] Alex Potts. *The Sculptural Imagination: Figurative, Modernist, Minimalist.* New Haven and London: Yale University Press, 2000, p. 377.

casting as a sculptural technique are another means through the body becomes reconsidered.

Another focus has been how these sculptures of body parts re-envision art historical traditions. Antoni and Borland position their work as historically contingent upon the tradition of the portrait bust while they dismantle the conventional assumptions about it and portraiture in general. Lucas transforms the life cast by creating sculptures of her own body engaging in aggressive gestures that unsettle assumptions about gender. In so doing, she challenges the tradition of sculptures of fragmented female bodies as sexual objects. Hatoum reconfigures earlier feminist art practices particularly in relation to performance and video. By evoking the *ex voto* and the reliquary, Gober queers religious iconography. As seen in the last chapter, Borland plays upon the traditions of *memento mori* painting and the conversation piece portrait in order to memorialise the forgotten, disenfranchised subject. By creating the sculptures of skulls in porcelain and painting them with specific patterns, *English Family China* explores the history of ceramics. In so doing, an art form, that is too often unfairly relegated to a craft, is given its rightful place within the arena of contemporary art.

Positioning the body as a site of trauma and vulnerability was a common theme in art from the 1990s, particularly within sculptural practice. I agree with Hatoum's statement quoted in chapter three that an increased perception of the vulnerability of the body during this decade is due in no small part to the HIV/AIDS epidemic.[4] A vivid example of this correlation is found Gober's *Untitled* (1991), the pair of legs punctuated by lesion-like drains (figures 106, 114). In the presence of this body part, one becomes exceedingly aware of one's own morality, of the

[4] Quoted in Archer, Michael, Brett, Guy and de Zegher, Catherine. *Mona Hatoum*. London: Phaidon Press, Limited, 1997, p. 8.

possibility that anyone can succumb to a terminal disease.[5] Hatoum's early videos also point to the vulnerable body as symbol of mortality. For Hatoum, it is the horrors of war and political strife that tears the body apart and ultimately snuffs out life. As *Eyes Skinned* demonstrates, one cannot hide from death (figures 75, 94, 95). The body of the concentration camp inmate is invoked in *L'Homme Double*. By memorialising the dead in *The Dead Teach the Living* and *English Family China*, Borland remembers the bodies of those used as eugenic specimens and slaves.

The 1990s saw a resurgence of portraiture as a genre in photography, painting and sculpture. An examination of portrait busts was my starting point because not only were the two installations under discussion exemplary of shifting considerations of portraiture, but also proved to be an important test case in the reconfiguration of sculpture that has concerned me here. Paradoxically Borland and Antoni utilise this long-standing genre to articulate new ways of approaching and transforming figuration in sculpture. Both artists dismantle the engrained assumption that the representation of mimetic likeness in a portrait necessarily represents the sitter's personality. Lucas's self-portrait title *Fighting Fire with Fire* is an apt description of how portraiture was employed during the decade. Assumptions about portraiture are fought by employing the portrait itself. While the view of the portrait as a revelation of a unitary subject may be no longer tenable, a new type of self-inscription has become possible. Portraiture in the 1990s proved to be one of the most viable vehicles for the deconstruction of ideal notions of the subject. The body part also enacts a questioning of holistic perceptions of the body. The strategic use of

[5] Kristine Koozin notes that the *memento mori* in paintings enacted a similar reaction to disease. She writes that, 'The real horrors of the plagues that swept Europe from 1347 through the 17th century were the fuel for *memento mori* representations.' Kristine Koozin. *The Vanitas Still Lifes of Harmen Steenwyck.* Lampeter: The Edwin Mellen Press Ltd., 1990, p.16.

fragmentation in sculpture has been examined as a new and transgressive means through which subjectivities are explored.

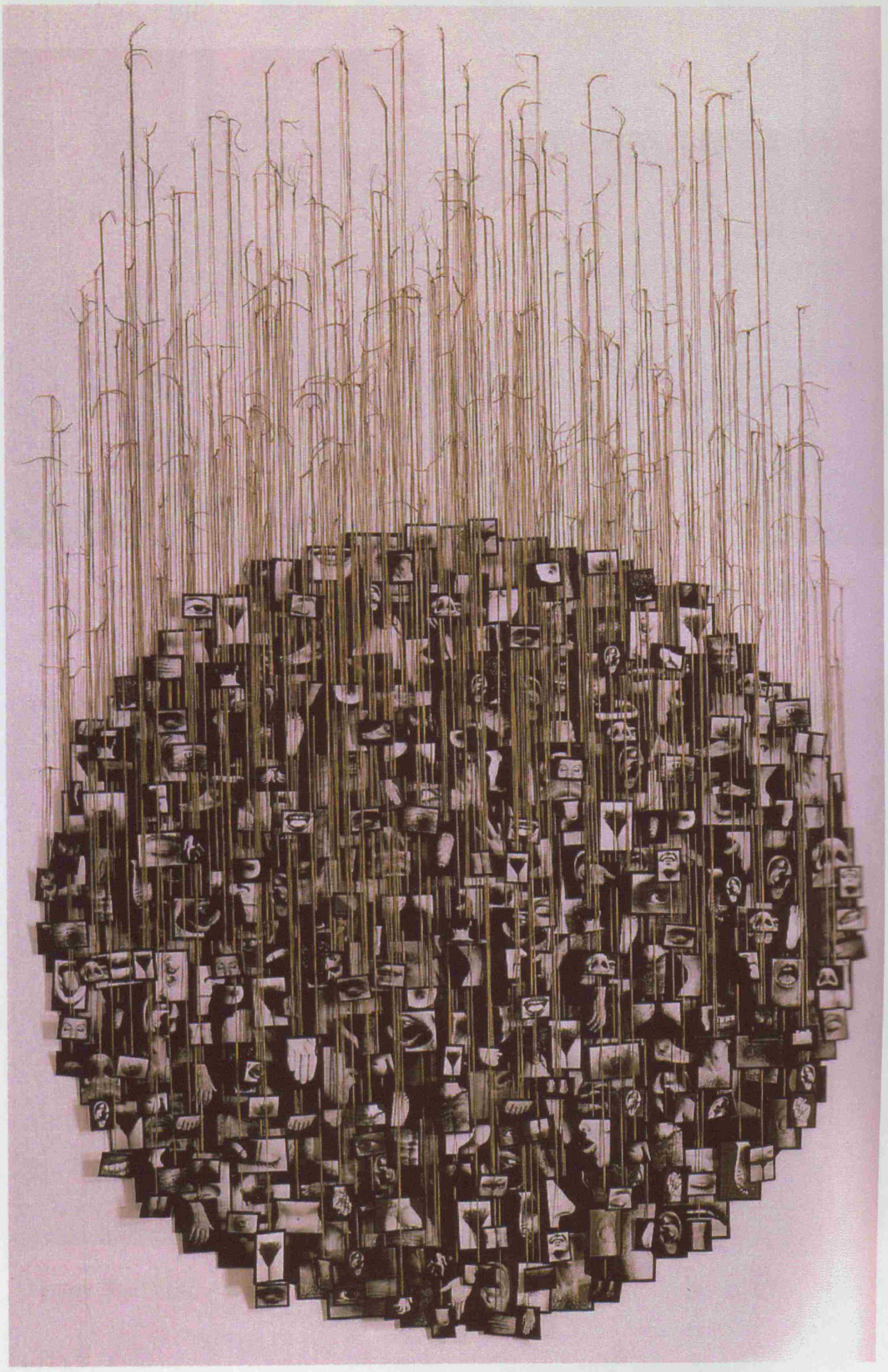

Figure 1: Annette Messager, *Mes Voeux (My Wishes)*, 1990. Framed black white photographs and string. 80 inch diameter. Collection of Michael and Susan Hort.

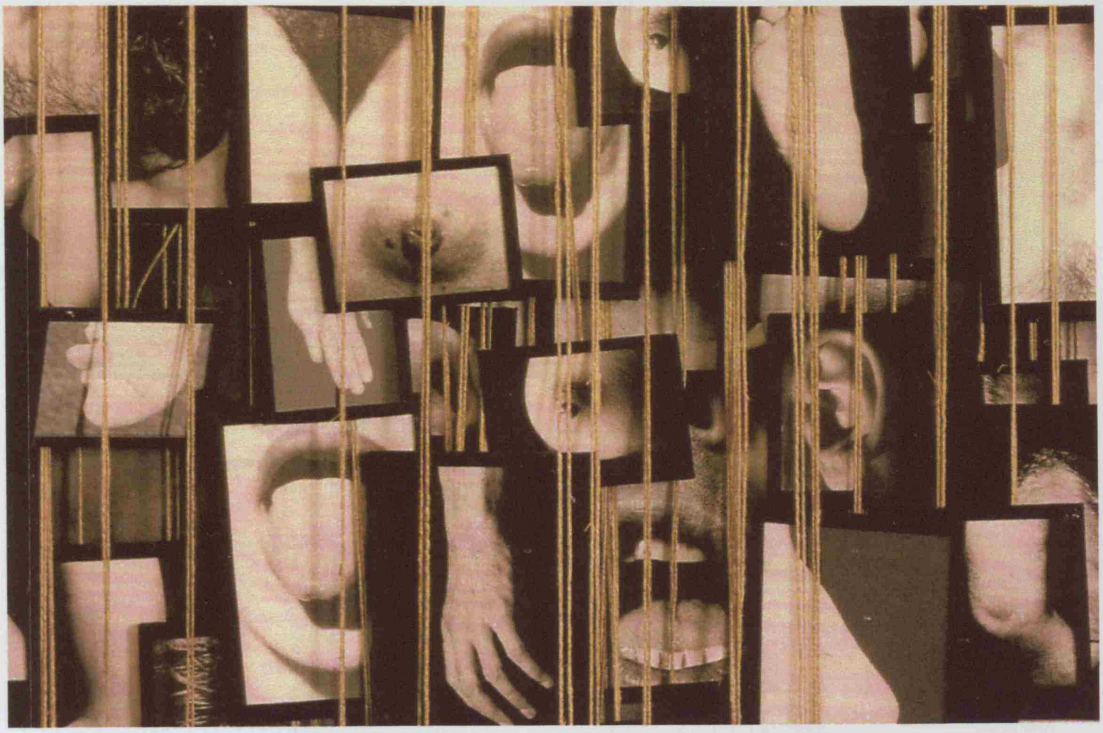

Figure 2: Annette Messager, *Mes Voeux (My Wishes)*, detail, 1990.

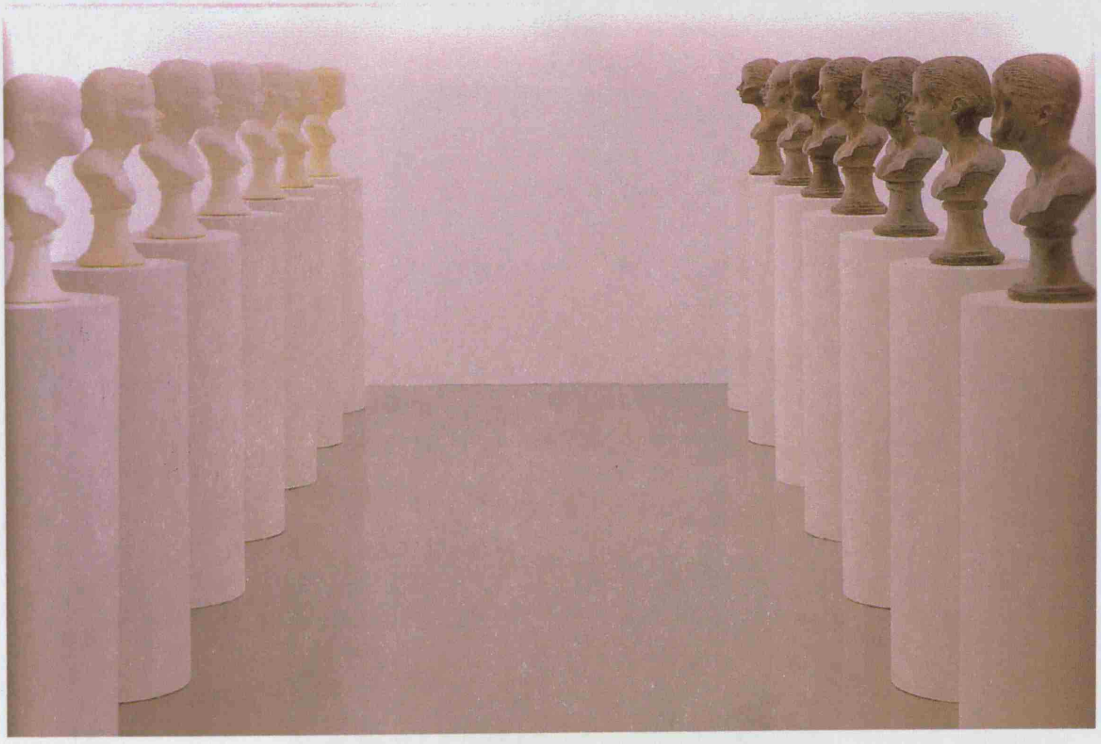

Figure 3: Janine Antoni, *Lick and Lather*, 1993. Chocolate, soap and wood plinths. Dimensions variable. Various locations.

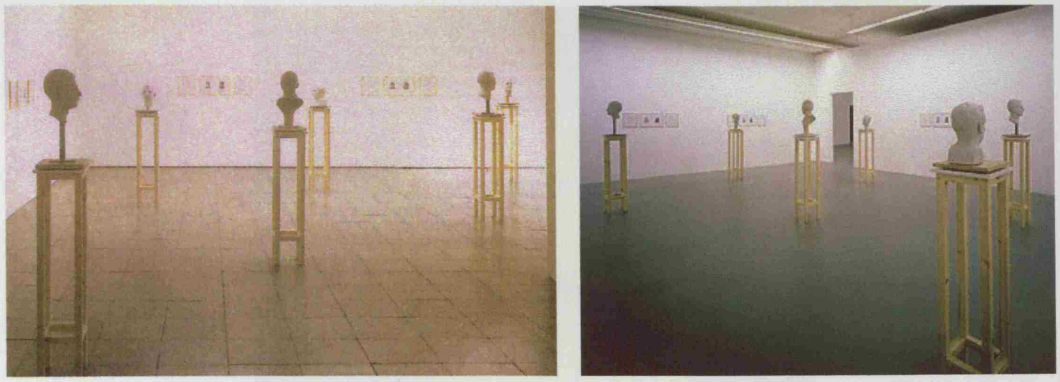

Figure 4: Christine Borland, *L'Homme Double*, 1997. Clay heads, steel, wooden plinths and framed documents. Heads: 36 x 30 x 26 cm. Plinths: 130 x 32 x 32 cm. Migrosmuseum, Zurich.

Figure 5: Marc Quinn, *Self*, 1991. Artist's blood, stainless steel, perspex and refrigeration equipment. 208 x 63 x 63 cm. The Saatchi Gallery, London.

Figure 6: Janine Antoni, *Lick and Lather*, detail, 1993.

Figure 7: Janine Antoni, *Lick and Lather*, detail, 1993.

Figure 8: Janine Antoni, *Lick and Lather*, detail, 1993.

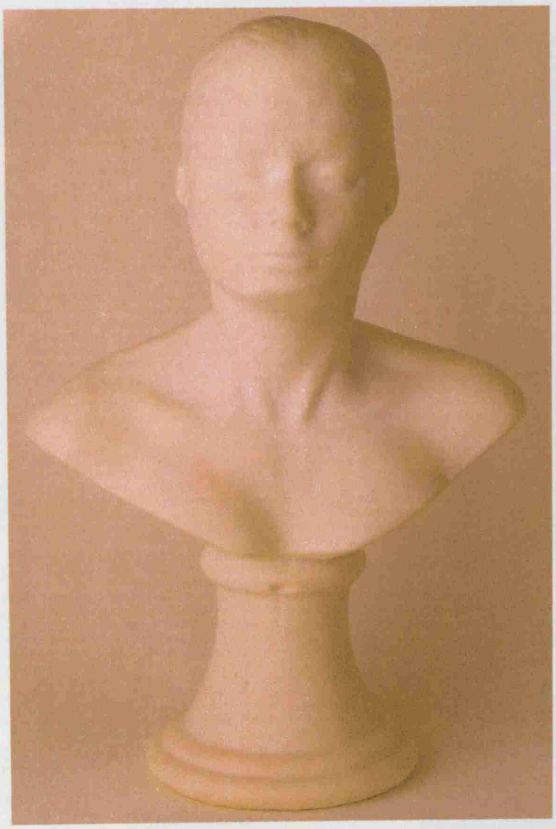

Figure 9: Janine Antoni, *Lick and Lather*, detail, 1993.

Figure 10: Janine Antoni, *Lick and Lather*, detail, 1993.

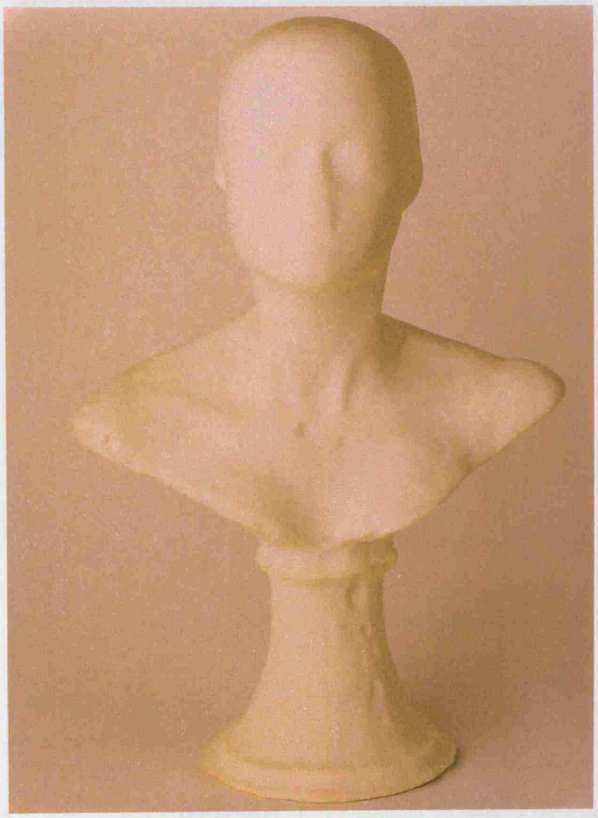

Figure 11: Janine Antoni, *Lick and Lather*, detail, 1993.

Figure 12: Janine Antoni, *Lick and Lather*, detail, 1993.

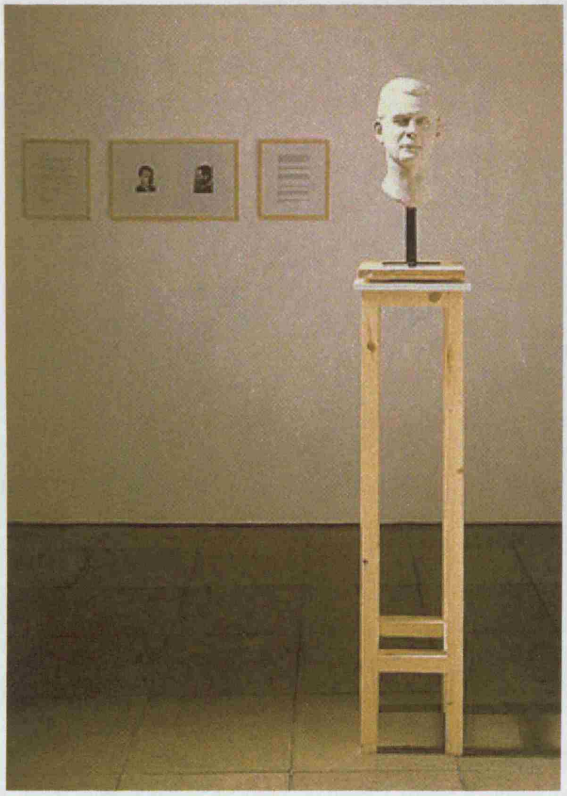

Figure 13: Christine Borland, *L'Homme Double*, detail, 1997.

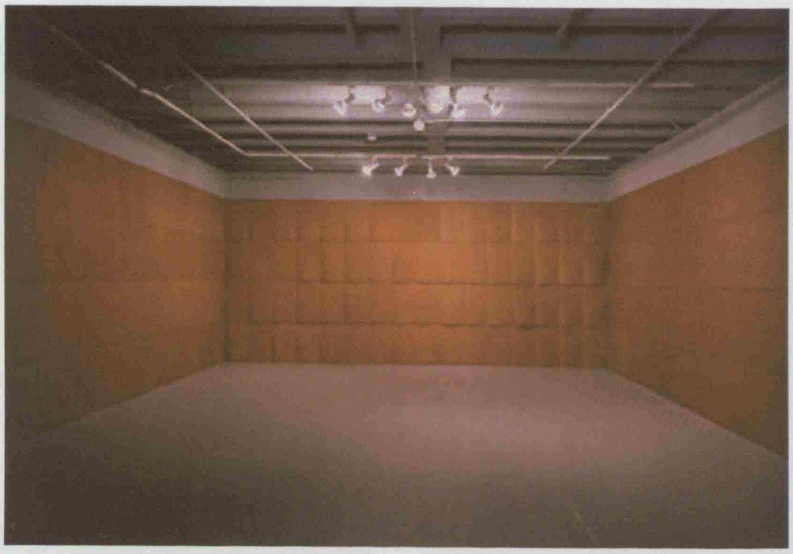

Figure 14: Ed Ruscha, *Chocolate Room*, 2004. Chocolate and paper. Dimensions variable. Installation at Museum of Contemporary Art, Los Angeles.

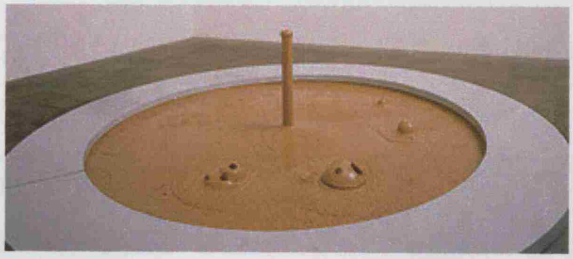

Figure 15: Whitney Chadwick, *Cacao*, 1994. Chocolate, aluminium, steel and electrical apparatus. Helen Chadwick Estate.

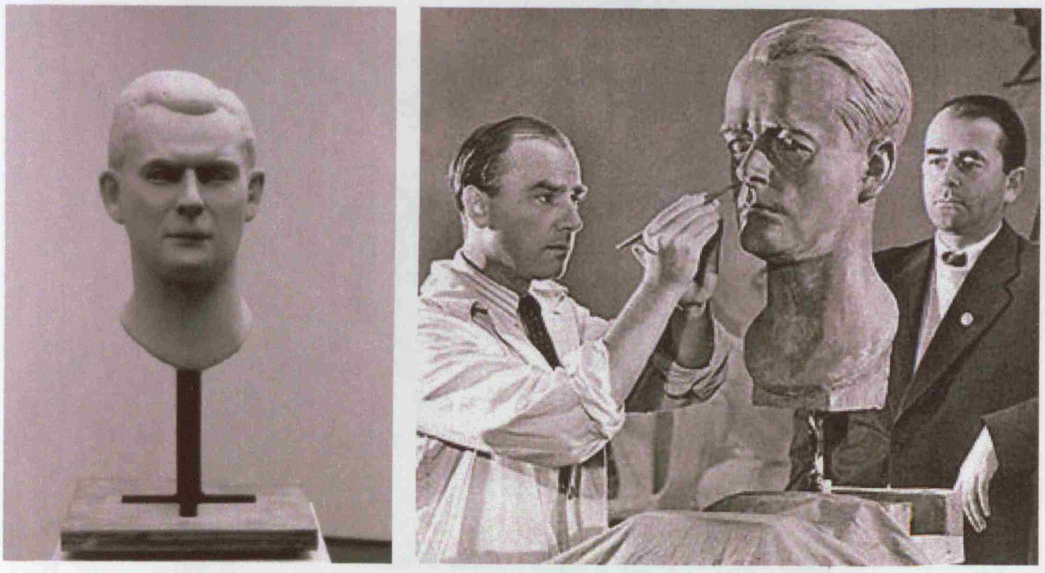

Figure 16: *Left*: Christine Borland, *L'Homme Double*, detail, 1997. *Right*: Photographer unknown, *Arno Breker and Albert Speer during a sitting in Breker's studio*, 1940. Black and white photograph. Reproduced at www.portal-ns.com/thecensure/art8.htm.

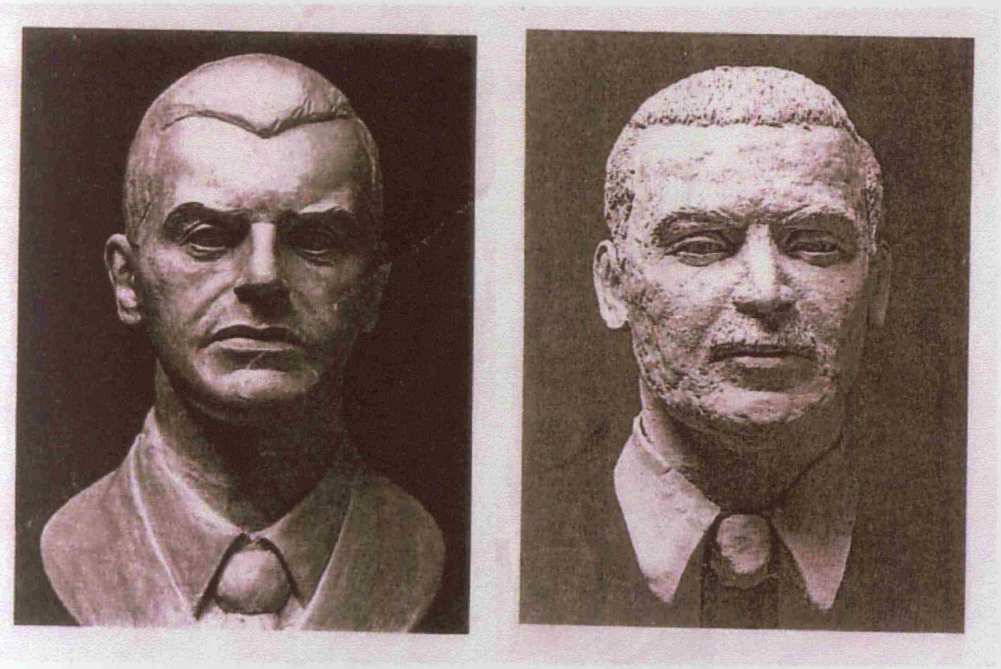

Figure 17: Christine Borland, *L'Homme Double*, details, 1997.

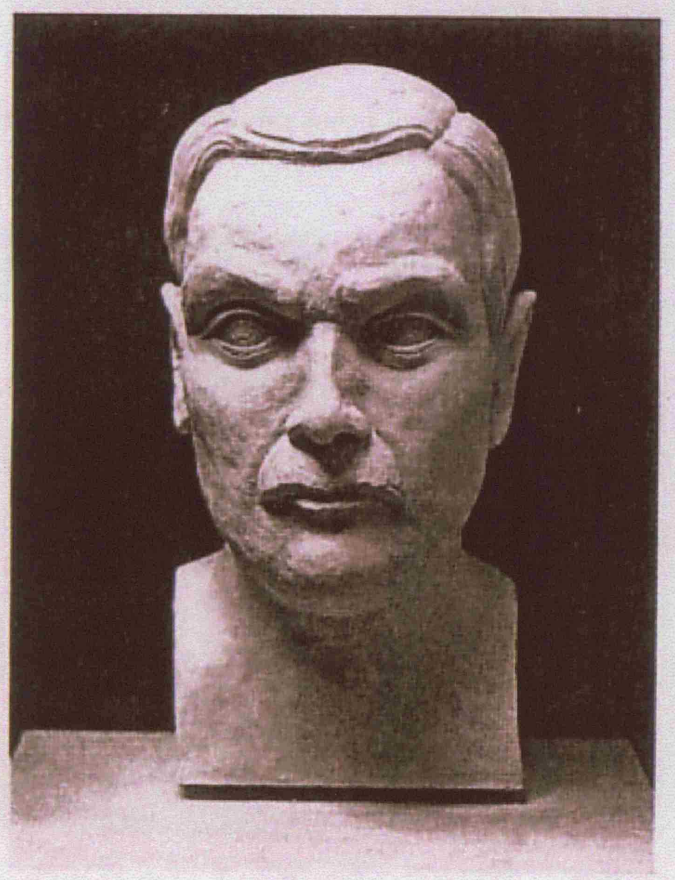

Figure 18: Christine Borland, *L'Homme Double*, detail, 1997.

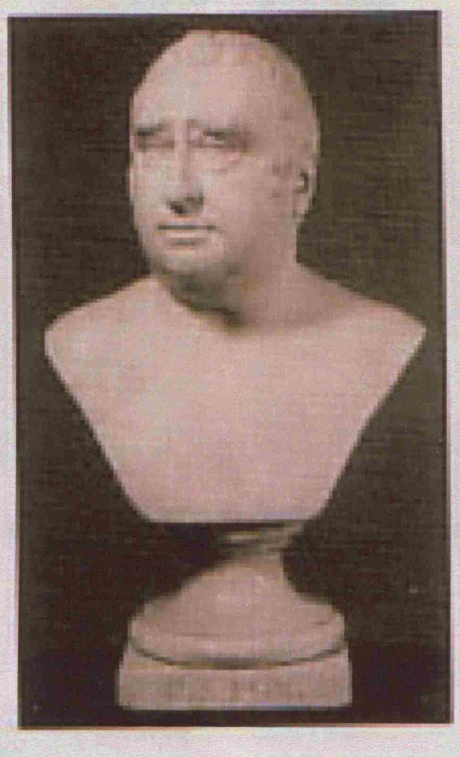

Figure 19: Joseph Nollekens, *Charles James Fox*, 1805. Marble. H 67.5 cm. National Portrait Gallery, London.

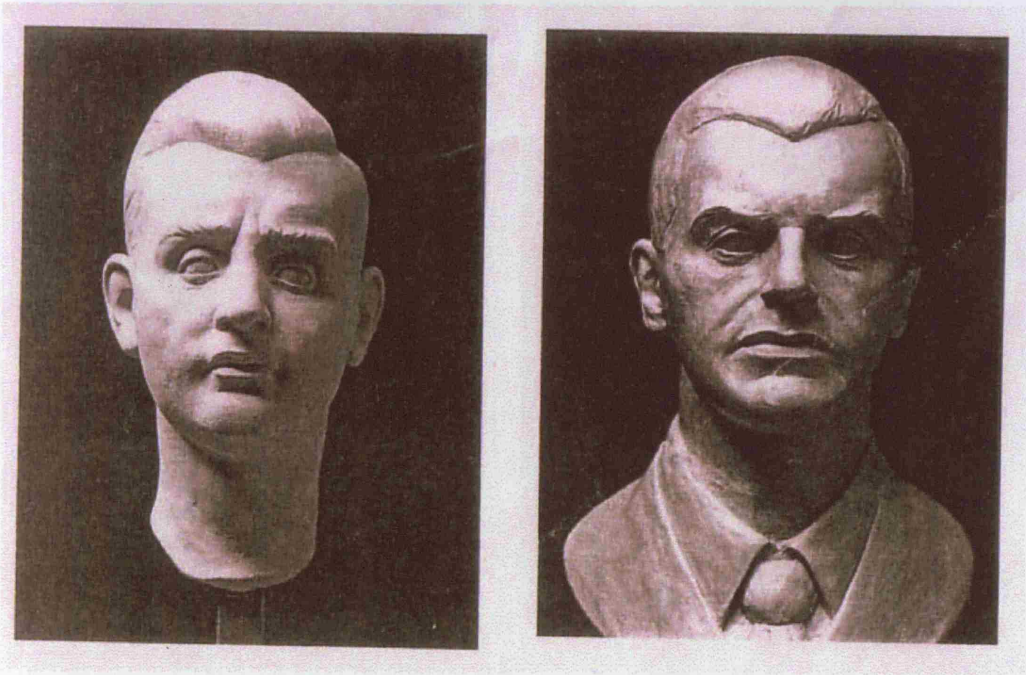

Figure 20: Christine Borland, *L'Homme Double*, details, 1997.

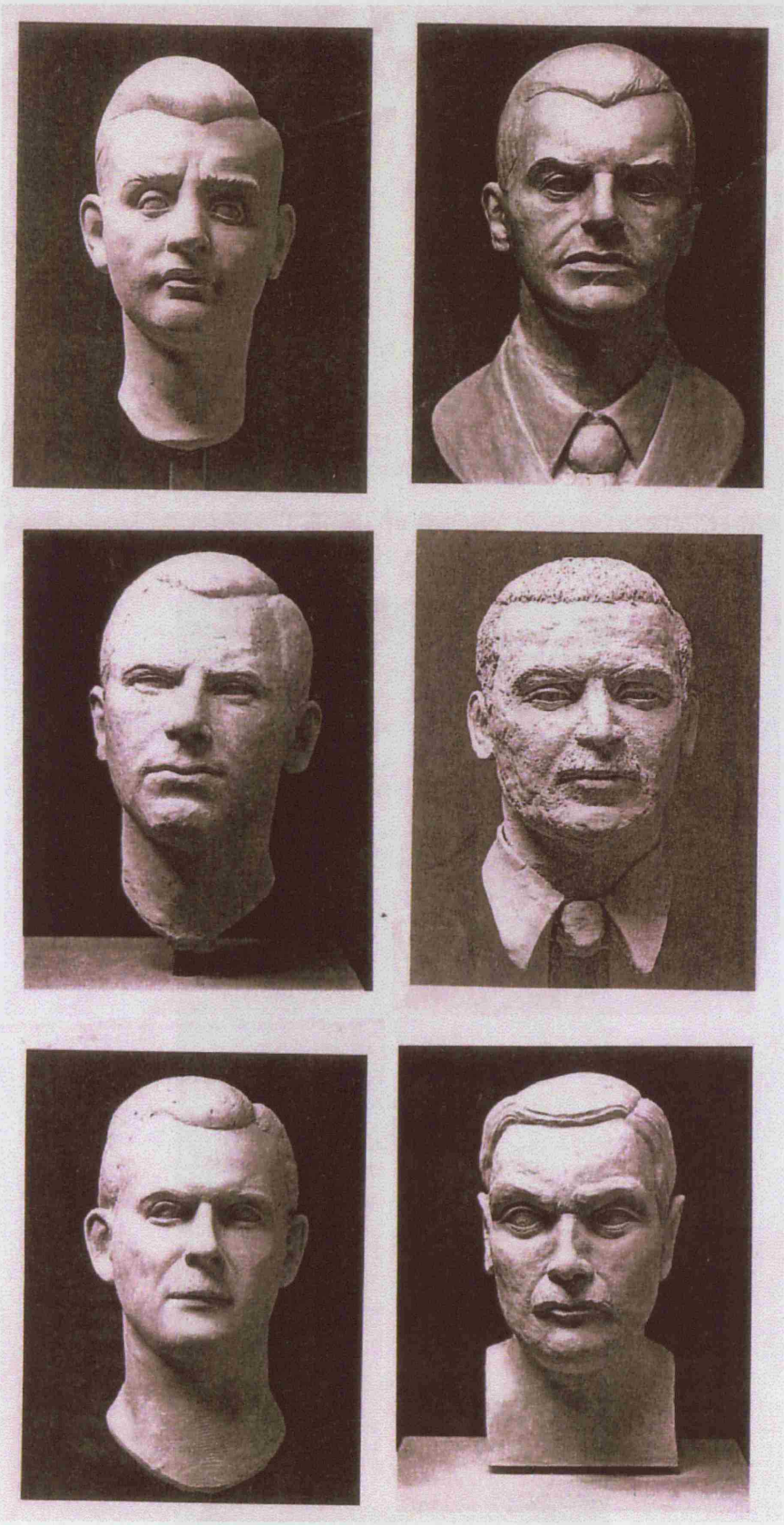

Figure 21: Christine Borland, *L'Homme Double*, details, 1997.

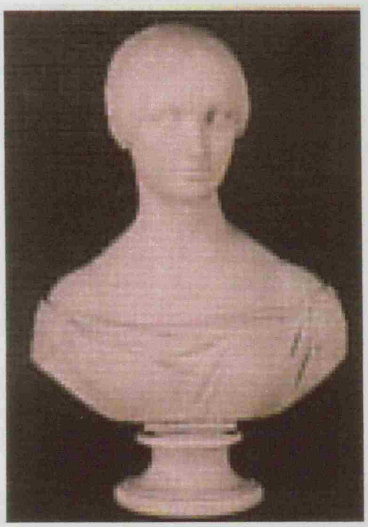

Figure 22: Richard James Wyatt, *Bust of a Woman*, date unknown. Marble. H 61.5 cm. Leeds Museum & Galleries, Temple Newsam, Leeds.

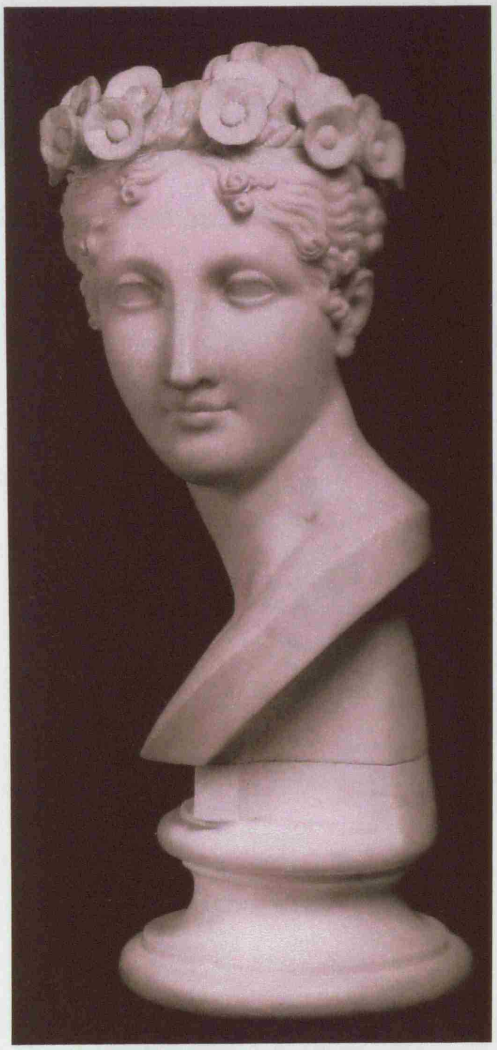

Figure 23: Antonio Canova, *Head of a Dancer*, 1816. Marble. H 53 cm. Apsley House, Wellington Museum, London.

Figure 24: Janine Antoni, *Lick and Lather*, detail, 1993.

Figure 25: Charles Cordier, *Saïd Aballah, of the Mayac Tribe, Kingdom of Darfur*, 1848. Bronze. Life size. Osborne House, East Cowes, Isle of Wight.

Figure 26: Janine Antoni, *Lick and Lather*, detail, 1993. Hirschorn Museum and Sculpture Garden, Washington, D.C.

Figure 27: Janine Antoni, *Lick and Lather*, detail, 1993. Hirschorn Museum and Sculpture Garden, Washington, D.C.

Figure 28: James Malton, *View of the Long Room*, 1793. Engraving. 27 x 37.5 cm. Victoria and Albert Museum, London.

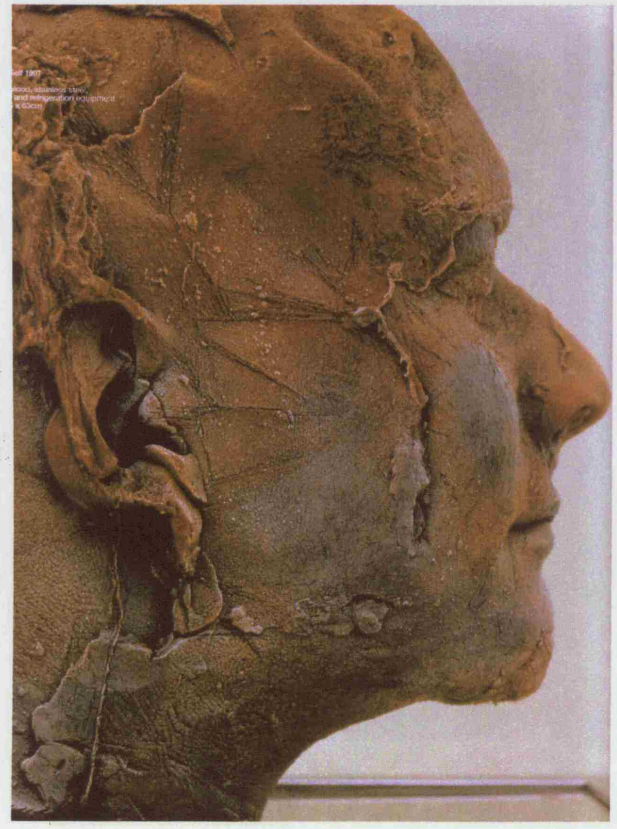

Figure 29: Marc Quinn, *Self*, detail, 1991.

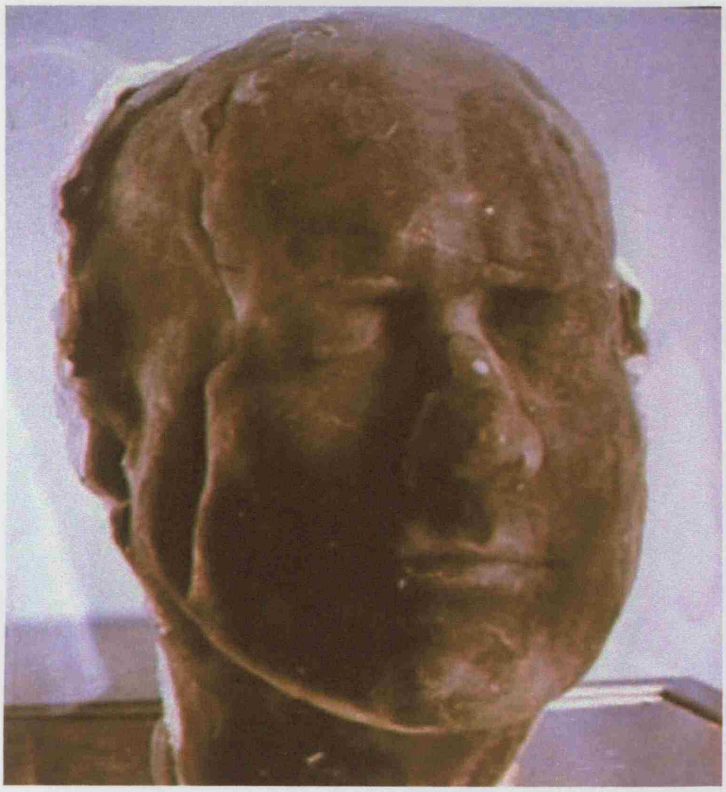

Figure 30: Marc Quinn, *Self*, detail, 1991.

Figure 31: Marc Quinn, *Self*, 1996. Artist's blood, stainless steel, glass and refrigeration equipment. 208 x 63 x 63 cm. Collection of the artist.

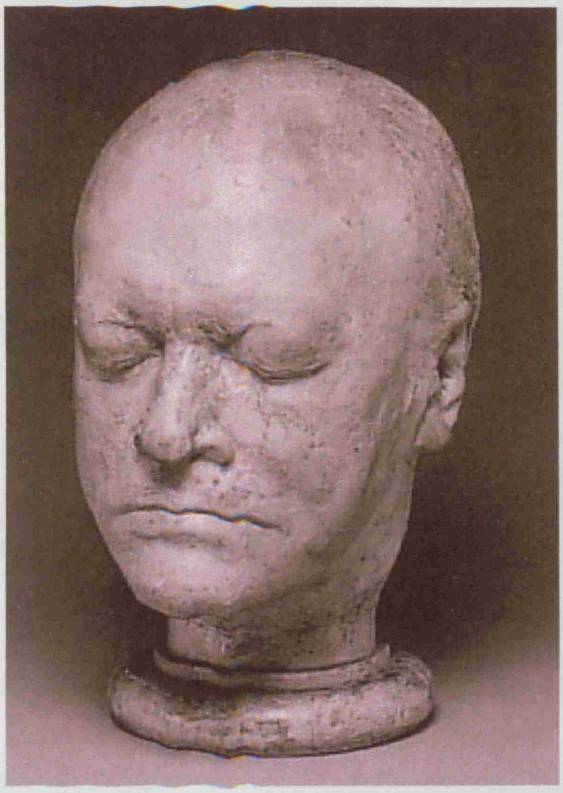

Figure 32: James De Ville, *Life Mask of William Blake*, 1823. Plaster. Life size. Fitzwilliam Museum, University of Cambridge.

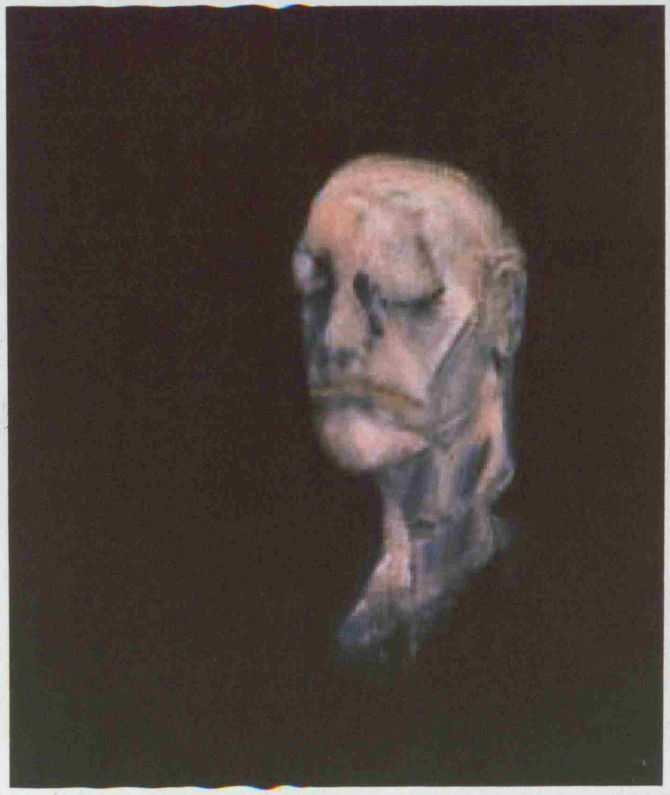

Figure 33: Francis Bacon, *Study for Portrait II (after the Life Mask of William Blake)*, 1955. Oil on canvas. 73.3 x 63.1 cm. Tate Britain, London.

Figure 34: *Left*: Antony Gormley, *Edge*, 1985. Lead, fibreglass, plaster and air. 25 x 195 x 58 cm. Collection of the artist. *Right*: Antony Gormley, *Standing Ground*, 1986-87. Lead, fibreglass, plaster and air. 193 x 191 x 35 cm. Installation in East Anglia.

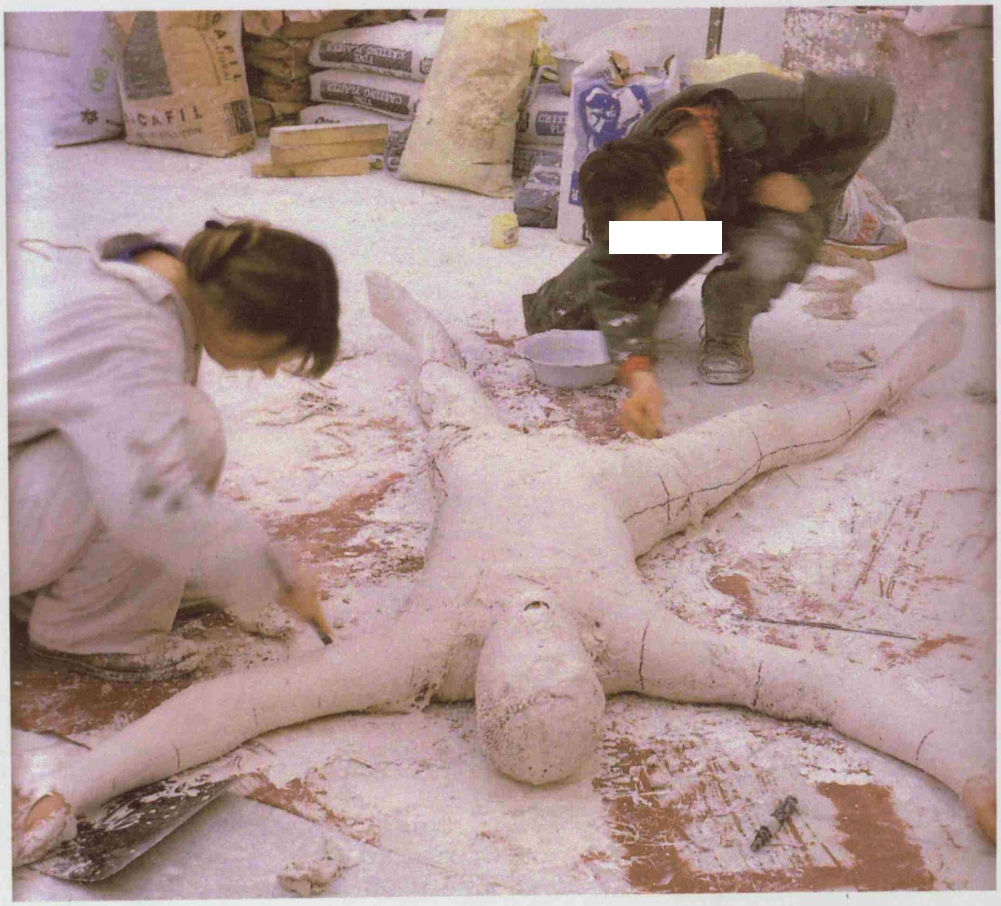

Figure 35. Photographer unknown, *Casting Antony Gormley*, date unknown. Colour photograph. 28.5 x 24 cm. Collection of Antony Gormley.

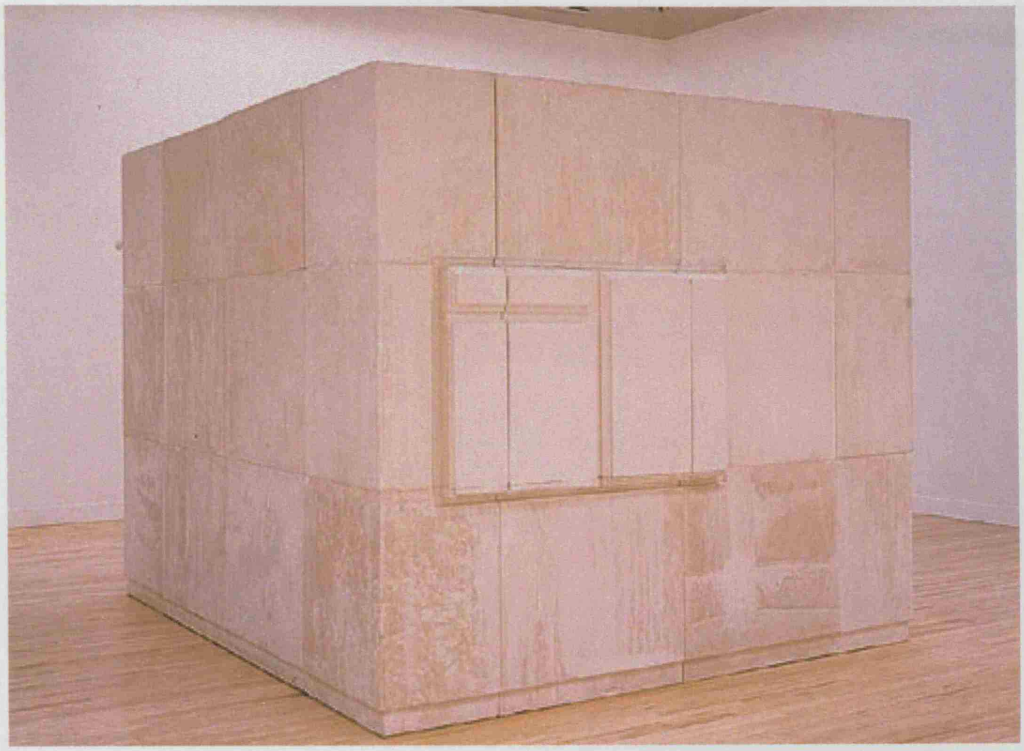

Figure 36: Rachel Whiteread, *Ghost*, 1990. Plaster on a steel frame. 269 x 355.5 x 317.5cm. National Gallery of Art, Washington.

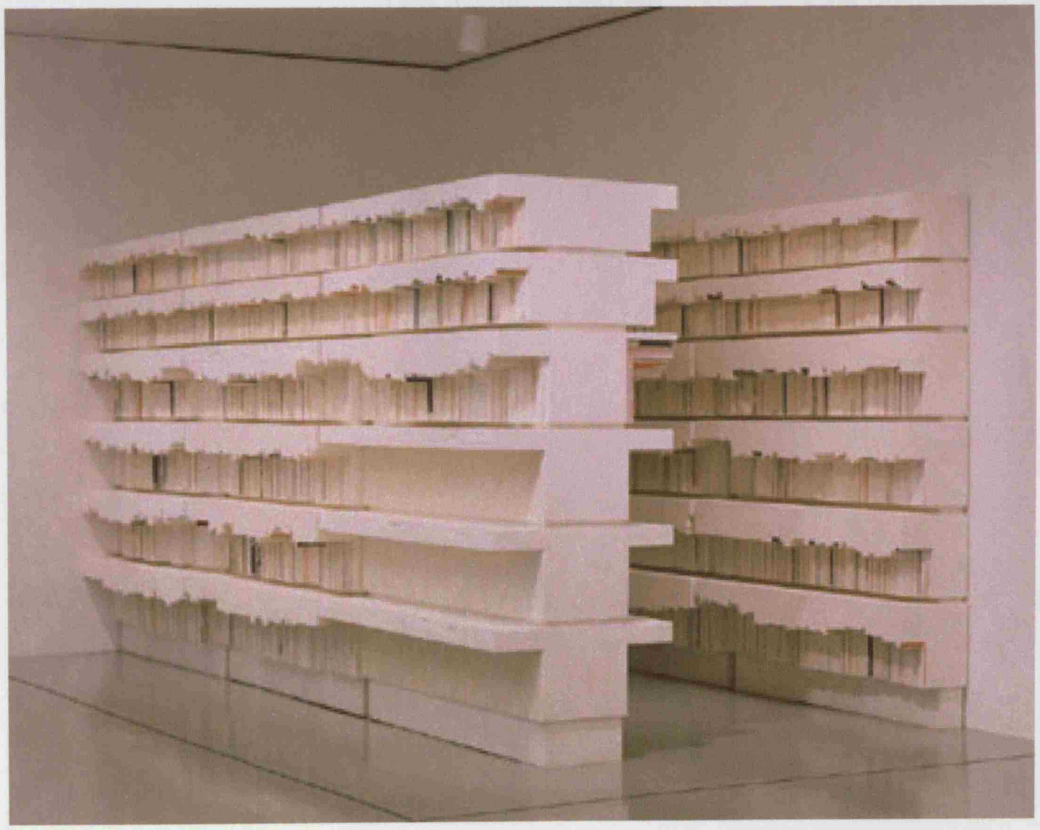

Figure 37: Rachel Whiteread, *Untitled (Library)*, 1999. Dental plaster, polystyrene, fibreboard and steel. 112 ½ x 210 5/8 x 96 in. Hirschorn Museum and Sculpture Garden, Washington, D.C.

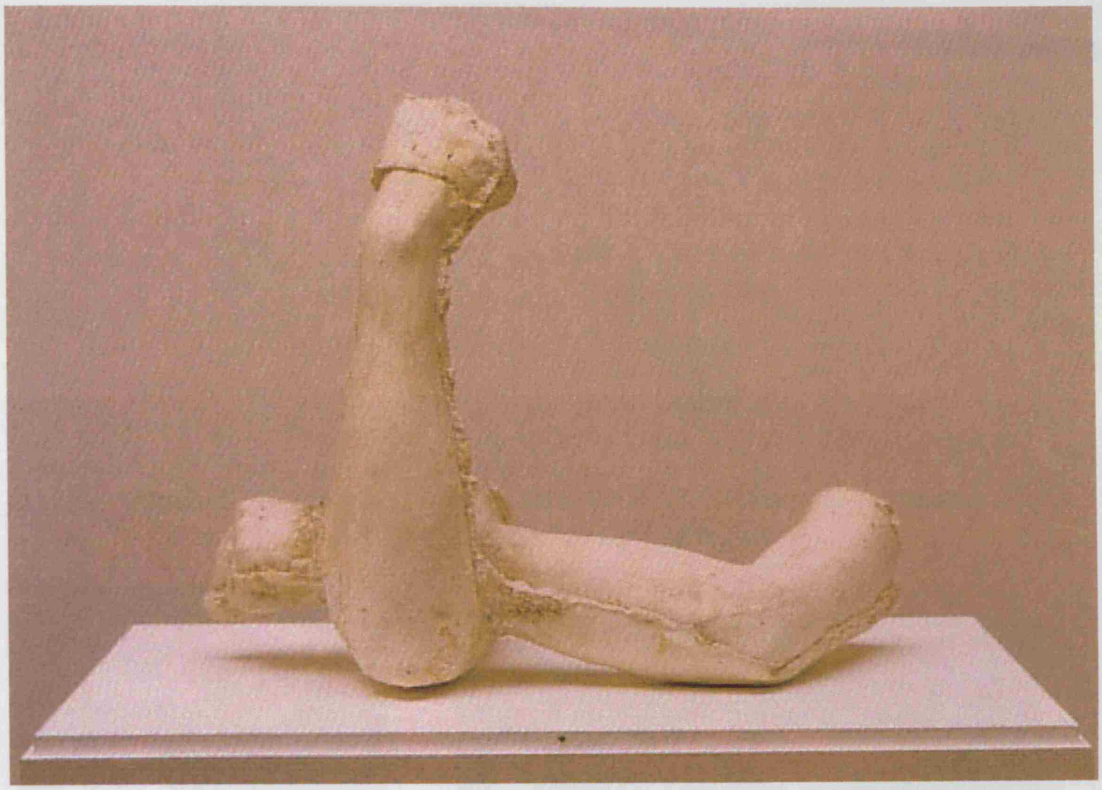

Figure 38: Sarah Lucas, *Get Hold of This*, 1994-95. Plaster. 37.4 x 37.8 x 30.5 cm. Tate Modern, London.

Figure 39: Sarah Lucas, *Get Hold of This*, 1994-95. Concrete. 37.4 x 37.8 x 30.5 cm. Museum Boymans van Beuningen, Rotterdam.

Figure 40: Sarah Lucas, *Get Hold of This*, 1994-95. Plastic and cardboard. 37.4 x 37.8 x 30.5 cm. Private Collection.

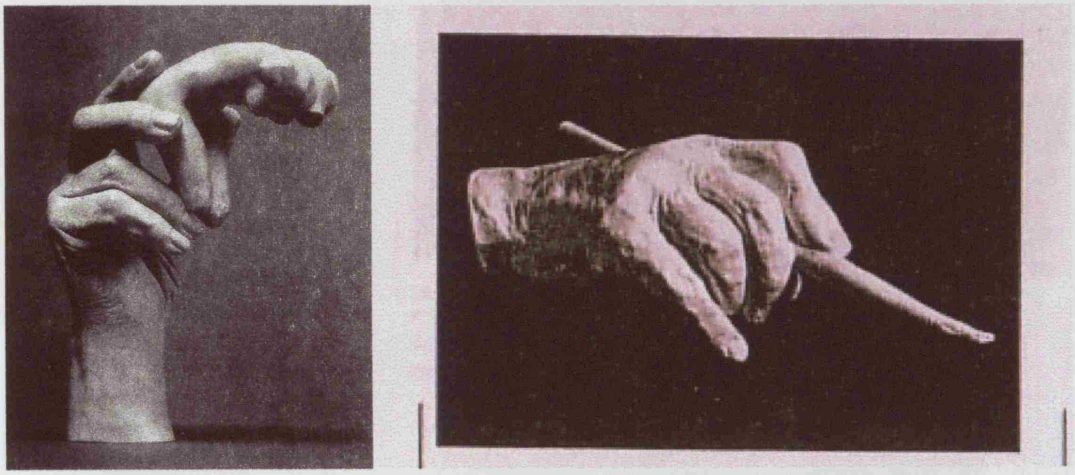

Figure 41: *Left*: Paul Cruet's *Moulage sur nature de la main droite d'Auguste Rodin, tenant un torse de femme*, 1917. Plaster. Life size. Musée Rodin, Paris. *Right*: Reinhold Begas, *Moulage sur nature de la main droite d'Adolph Menzel*, 1877. Plaster. Life size. Gipsformerei Staatliche Museen, Berlin.

Figure 42: Auguste Rodin, *Hand of God*, 1896. Marble. 94 x 82.5 x 54.9 cm. Musée Rodin, Paris

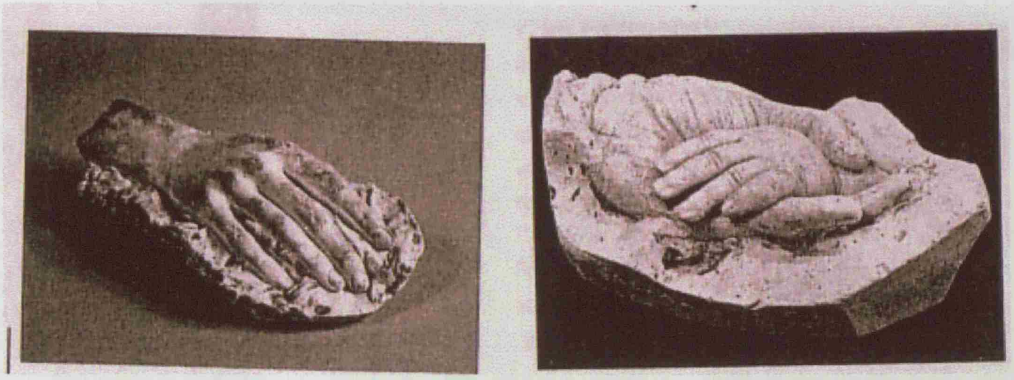

Figure 43: *Left*: Adolphe Victor Geoffroy-Dechaume, *Moulage sur nature d'une main droite de* femme, c. 1840. Plaster. Life size. Private collection. *Right*: Adolphe Victor Geoffroy-Dechaume, *Moulage sur nature d'une main gauche d'adulte tenant une main droite de nourrison*, 1836. Plaster. Life size. Musée des Monuments Française, Paris.

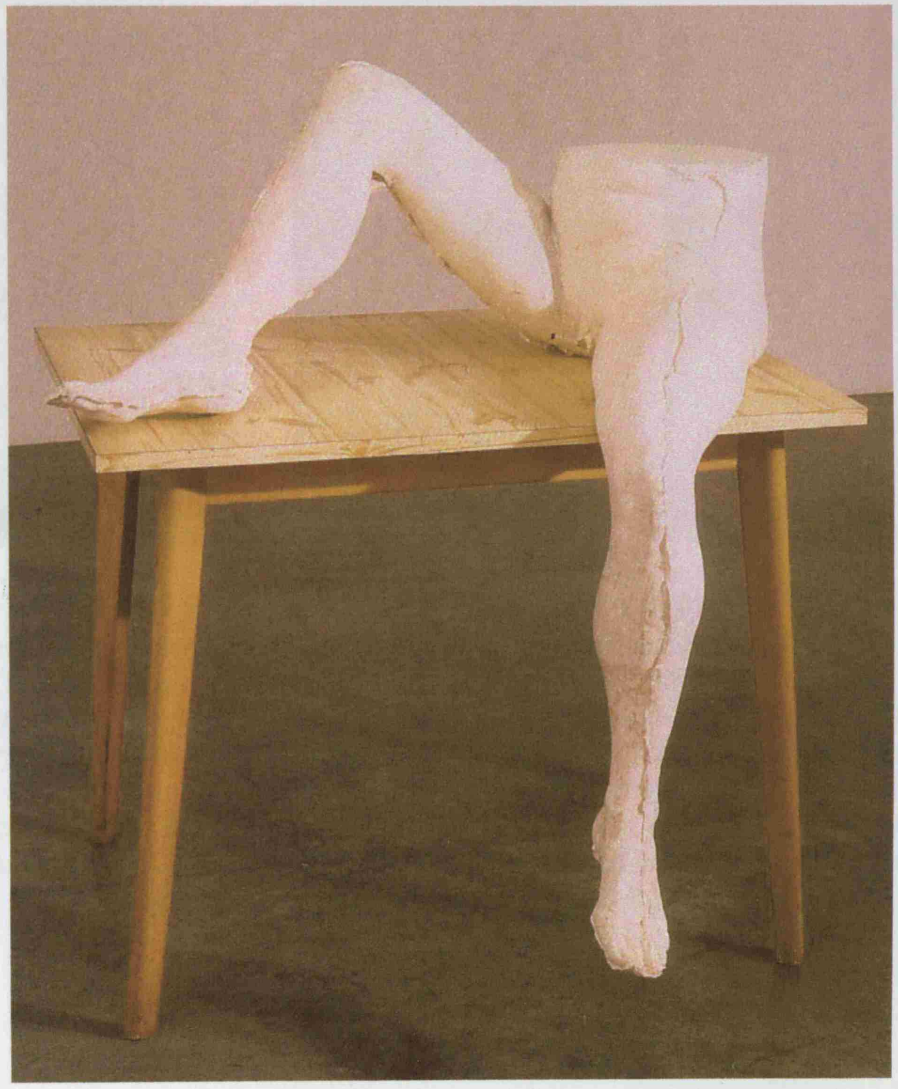

Figure 44: Sarah Lucas. *You Know What*, 1998. Plaster, cigarette and table. 85.1 x 78.7 x 94 cm. The Saatchi Gallery, London.

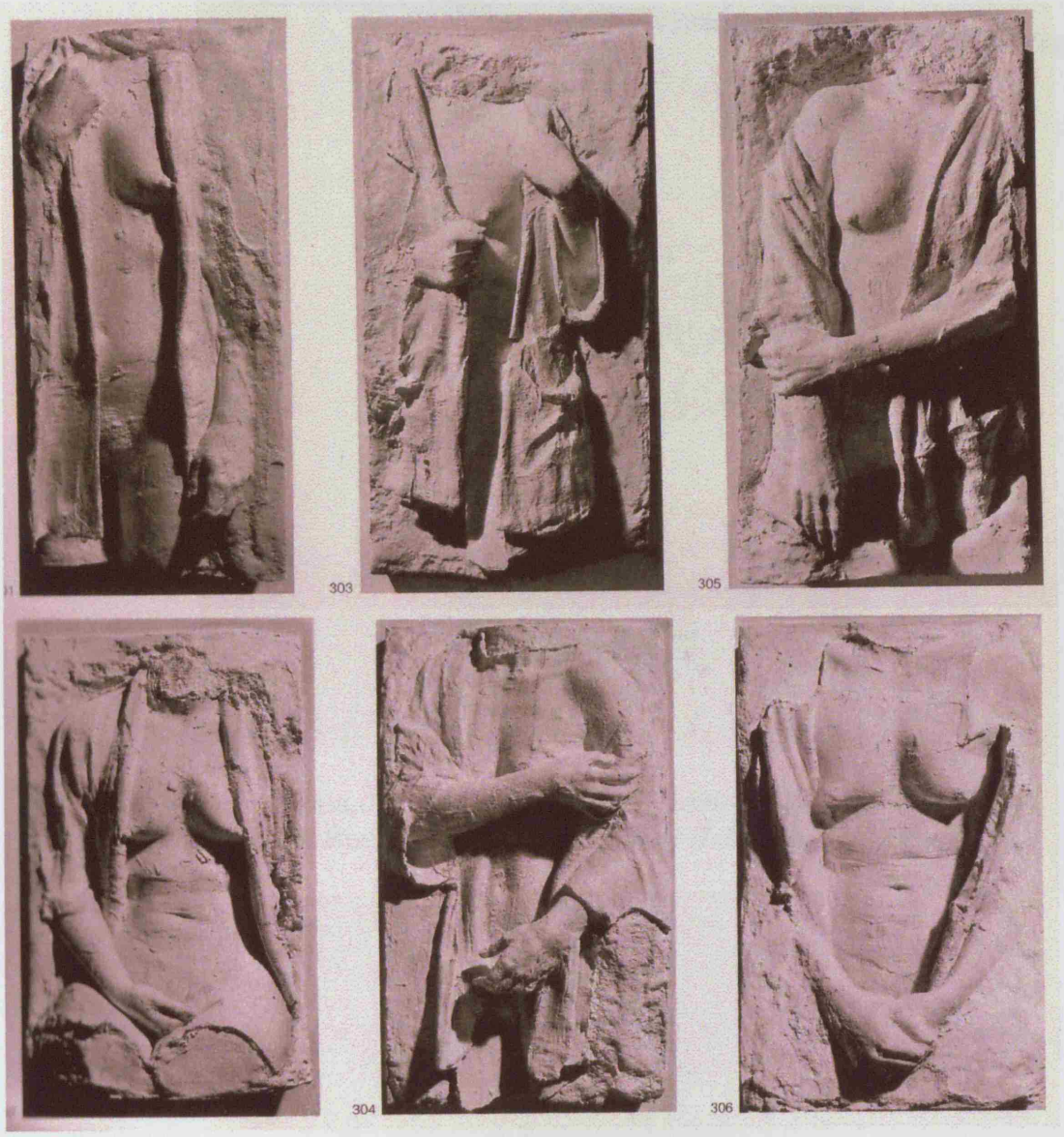

Figure 45: *Upper Left*: George Segal, *Girl in Robe I*, 1974. Plaster. 33 x 14 ½ x 8 in. Sidney Janis Gallery, New York. *Upper Centre*: George Segal, *Girl in Robe II*, 1974. Plaster. 29 ½ x 18 x 9 ½ in. Collection of Phil Gersh, Beverley Hills. *Upper Right*: George Segal, *Girl in Robe III*, 1974. Plaster. 36 ¼ x 18 x 9 in. D. Makler Gallery, Philadelphia. *Lower Left*: George Segal, *Girl in Robe IV*, 1974. Plaster. 32 ¾ x 18 ¼ x 8 ½ in. Westdeutsche Spielbanken, Munich. *Lower Centre*: George Segal, *Girl in Robe V*, 1974. Plaster. 34 ¼ x 18 ¼ x 12 ½ in. Westdeutsche Spielbanken, Munich. *Lower Right*: George Segal, *Girl in Robe VI*, 1974. Plaster. 25 ¾ x 16 x 7 in. Collection Jonathan Goodson, Los Angeles.

Figure 46: Auguste Rodin, *Iris, Messenger of God*, 1890-91. Bronze. 95 x 87 x 40 cm. Installation in Rodin's studio with *Gates of Hell* in the background.

Figure 47: Aristide Maillol, *Torso of the Monument to Blanqui (Chained Action)*, 1905-1906. H 47.5 inches. Tate Modern, London.

Figure 48: Sarah Lucas, *Two Fried Eggs and a Kebab*,1992. Table, colour photograph, fried eggs and kebab. 151 x 89.5 x 102 cm. The Saatchi Gallery, London.

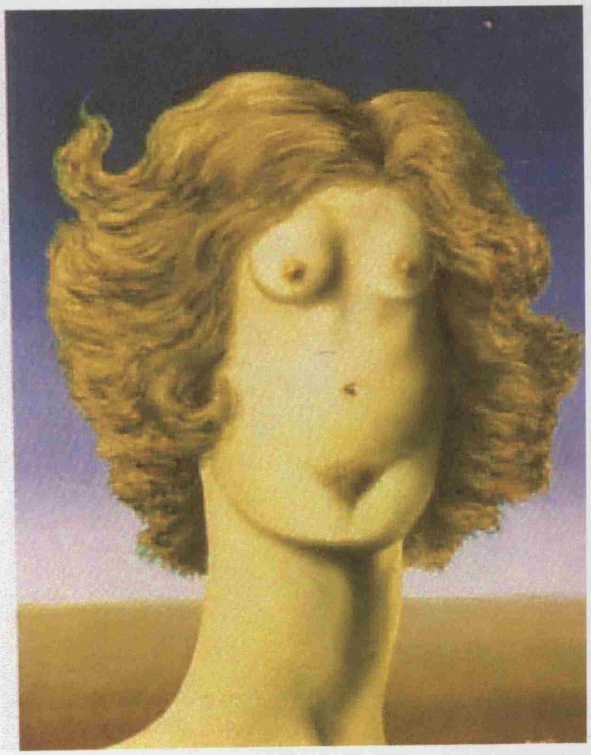

Figure 49: René Magritte's *The Rape*, 1934. Oil on canvas. 73.4 x 54.6 cm. The Menil Collection, Houston.

Figure 50: *Left*: Sarah Lucas, *Woman in a Tub*, 2000. Bathtub, taps, hanger, fried eggs, tights and wire. 120 x 99x 70 cm. Private collection. *Right*: Jeff Koons, *Woman in a Tub*, 1989. Porcelain. 60.3 x 91.4 x 68.6 cm. Art Institute of Chicago, Chicago.

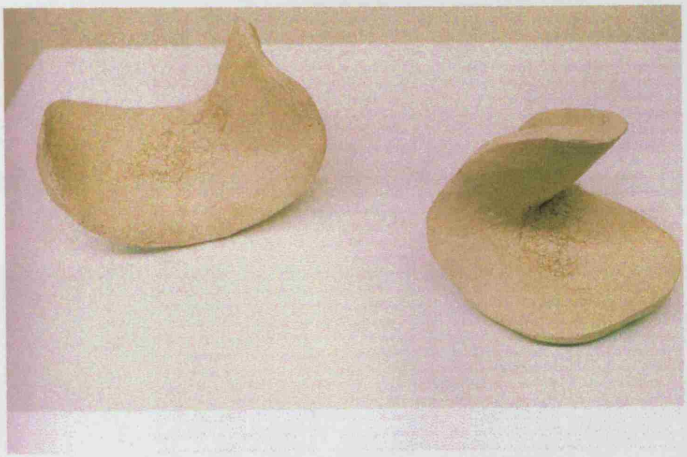

Figure 51: Sarah Lucas, *Figleaf in the Ointment*, 1991. Wax and hair. Life size. The Saatchi Gallery, London.

Figure 52: Marcel Duchamp, *Female Figleaf,* 1950, cast 1961. Painted plaster. 9 x 14 x 12.5 cm. Tate Modern, London.

Figure 53: Sarah Lucas, *Receptacle of Lurid Things*, 1991. Wax, Life size. Private Collection.

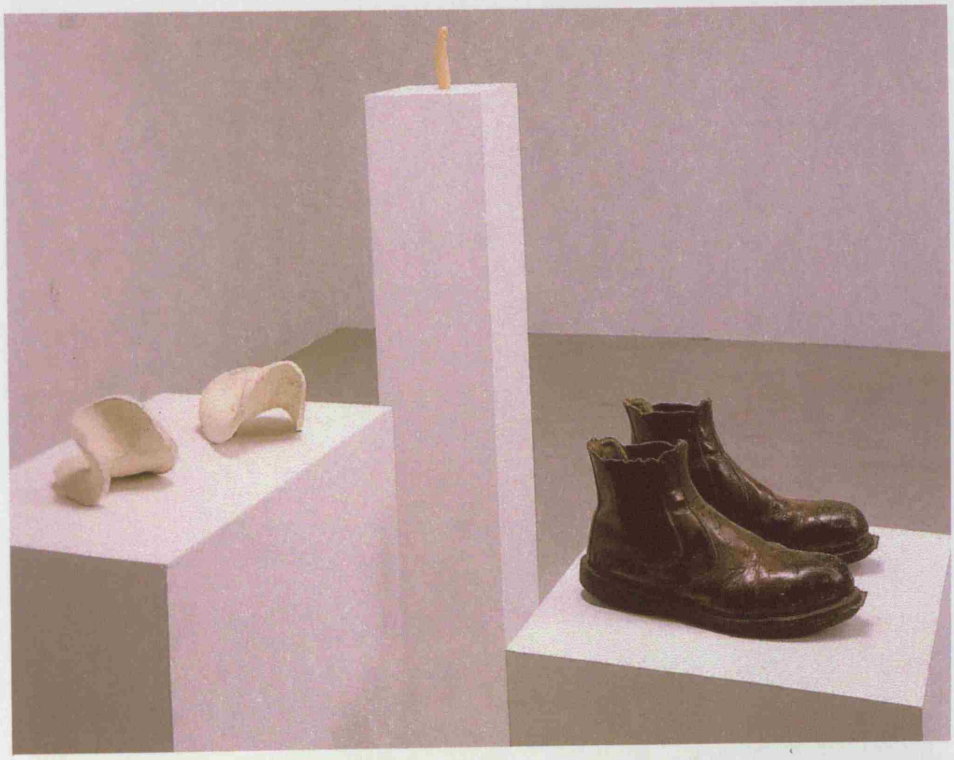

Figure 54: *Left*: Sarah Lucas, *Figleaf in the Ointment*, 1991. Wax and hair. Life size. The Saatchi Gallery, London. *Centre:* Sarah Lucas, *Receptacle of Lurid Things*, 1991. Wax, Life size. Private Collection. *Right*: Sarah Lucas, *1 -123 -123 -123 -12-12*, 1991. Size seven boots and razor blades. The Saatchi Gallery, London.

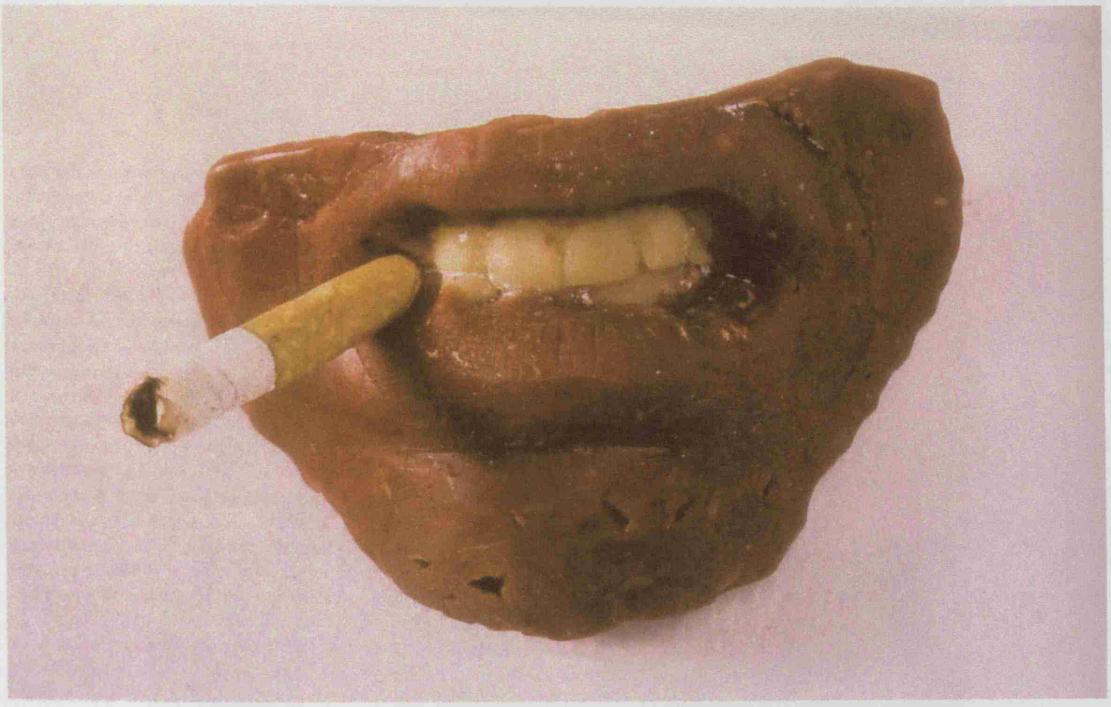

Figure 55: Sarah Lucas, *Where Does It All End?*, 1994. Wax and cigarette. 6.4 x 9.5 x 6.4 cm. The Saatchi Gallery, London.

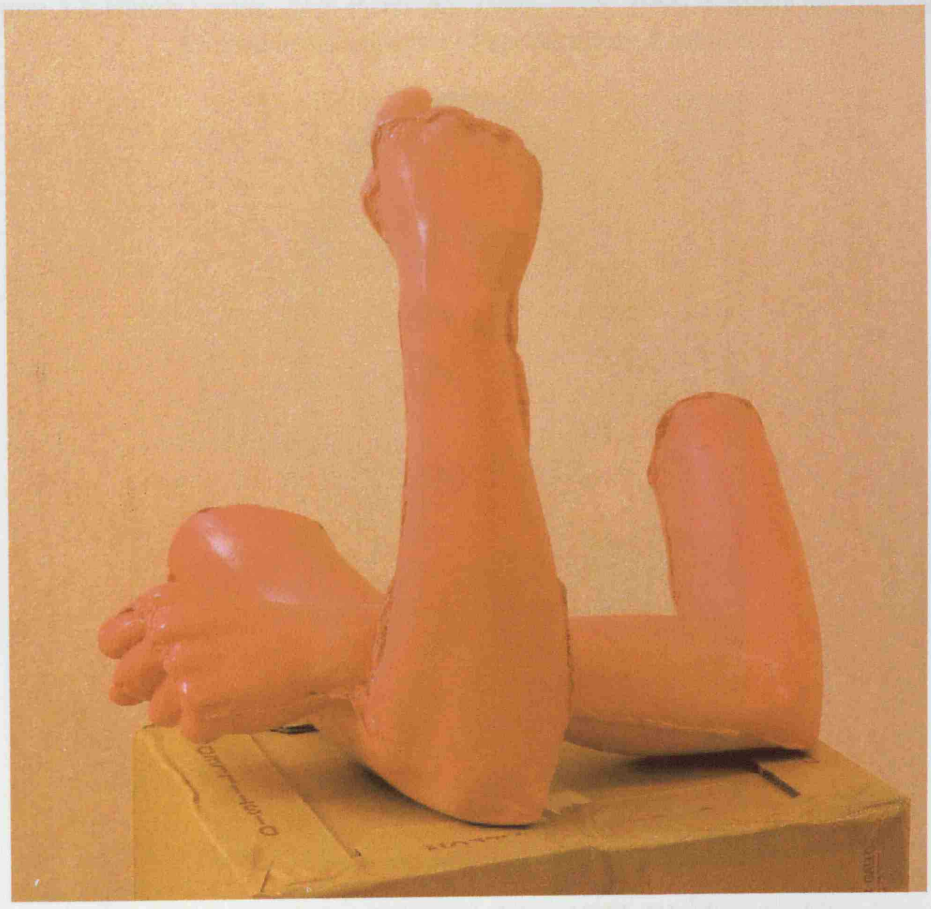

Figure 56: Sarah Lucas, *Get Hold of This*, 1994-95. Plastic and cardboard. Life size. Private Collection.

Figure 57: Sarah Lucas, *Self-Portraits 1990-1998*, 1999. Colour photographs. Dimensions variable. Tate Modern, London.

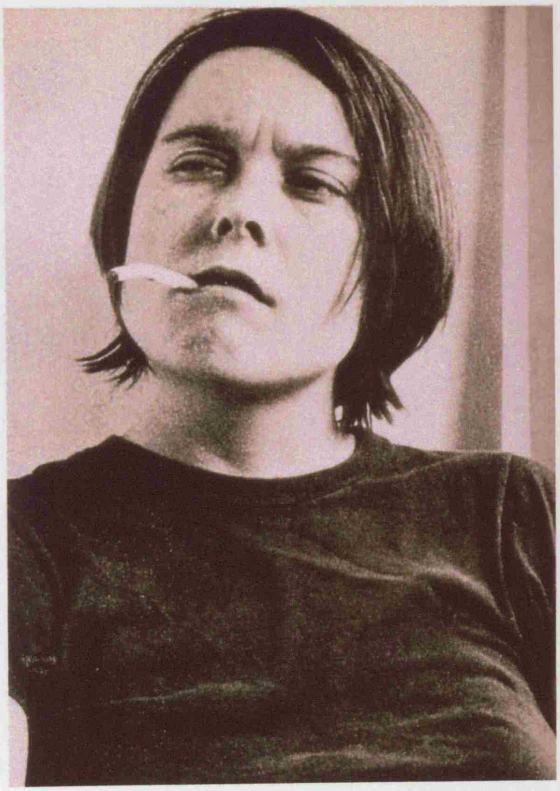

Figure 58: Sarah Lucas, *Fighting Fire with Fire*, 1999. Black and white photograph. 73 x 51 cm. Tate Modern, London.

Figure 59: Sarah Lucas, *Got A Salmon On # 3*, 1999. Colour photograph. 73.9 x 49.6 cm. Tate Modern, London

Figure 60: Sarah Lucas, *Bitch*, 1995. Table, melons, t-shirt and vacuum-packed smoked fish. 31.5 x 25 x 40 cm. Museum Boymans van Beuningen, Rotterdam.

Figure 61: Man Ray, *Portrait of Rrose Sélavy (Marcel Duchamp)*, c.1924. Black and white photograph. 21.6 x 17.3 cm. The Philadelphia Museum of Art, Philadelphia.

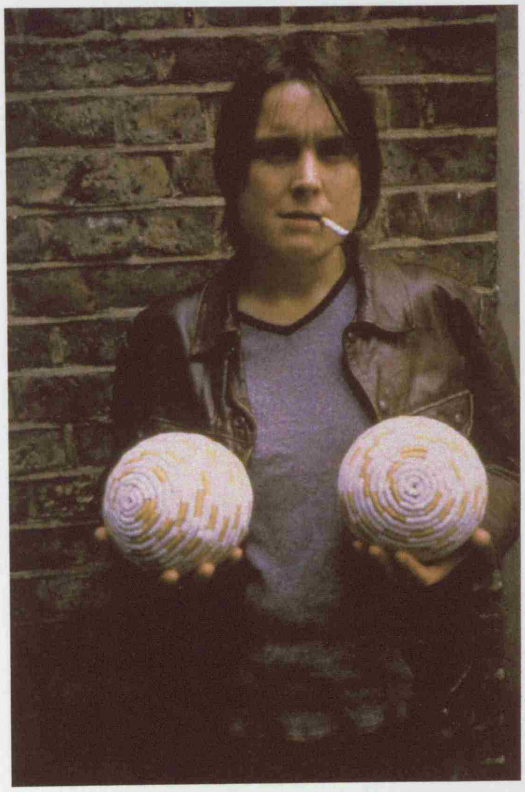

Figure 62: Sarah Lucas, *Beautiness*, 1999. Colour photograph. 129 x 90 cm. Barbara Gladstone Gallery, New York.

Figure 63: Sarah Lucas. *Self Portrait with Fried Eggs*, 1990. Colour photograph. 57.5 x 54.8 cm. Tate Modern, London.

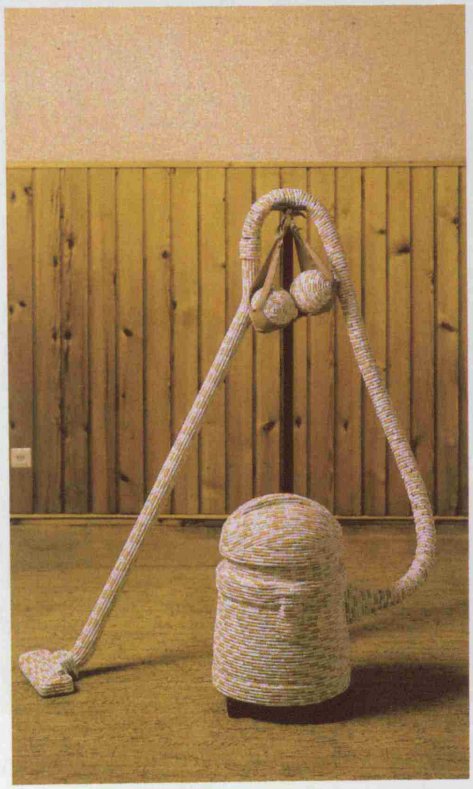

Figure 64: Sarah Lucas, *It Sucks*, 1999. Vacuum cleaner, cigarettes, footballs and bra. 139 x 100 x 80 cm. Private collection.

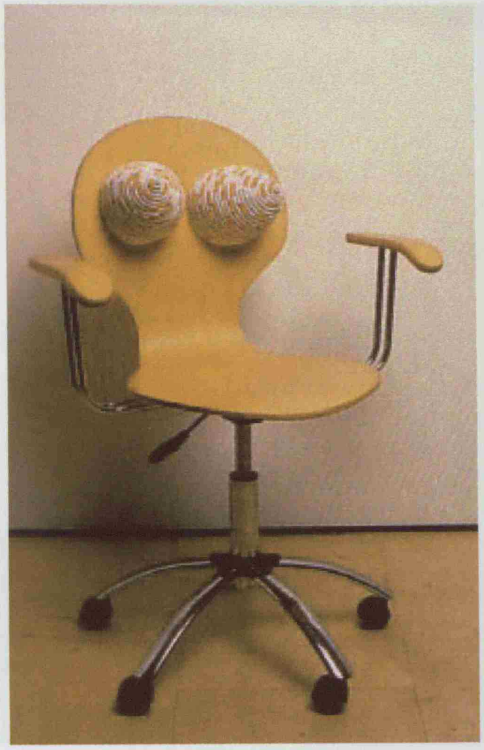

Figure 65: Sarah Lucas, *Oral Gratification*, 2000. Office chair, cigarettes and rugby balls. 95 x 68 x 58.5 cm. Gregory Papadimitriou, Athens.

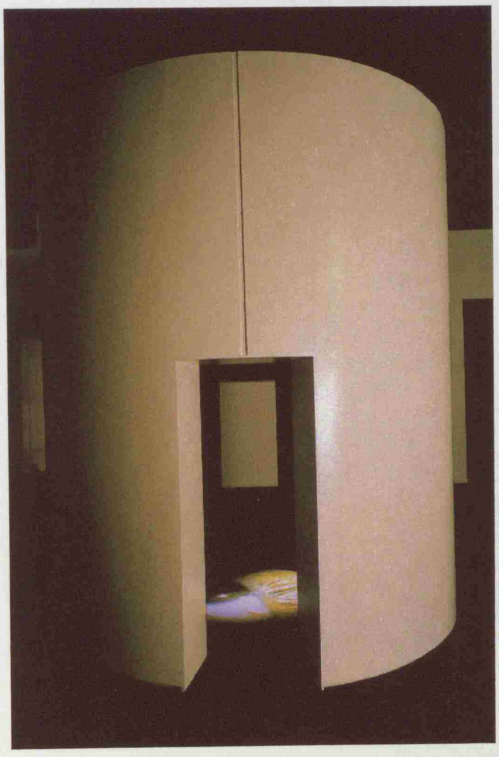

Figure 66: Mona Hatoum, *Corps Étranger*, 1994. Cylindrical wooden structure, video projector, video player, amplifier and four speakers. 350 x 300 x 300 cm. Musée national d'art moderne, Centre George Pompidou, Paris.

Figure 67: Mona Hatoum, *Deep Throat*, 1996. Table, chair, television set, glass plate, fork, knife, water glass, laser disc and laser disc player. 74.5 x 85 x 85 cm. The Saatchi Gallery, London.

Figure 68: Mona Hatoum, *Entrails Carpet*, 1995. Silicone rubber. 198 x 297 x 4.5 cm. The Fabric Workshop and Museum, Philadelphia.

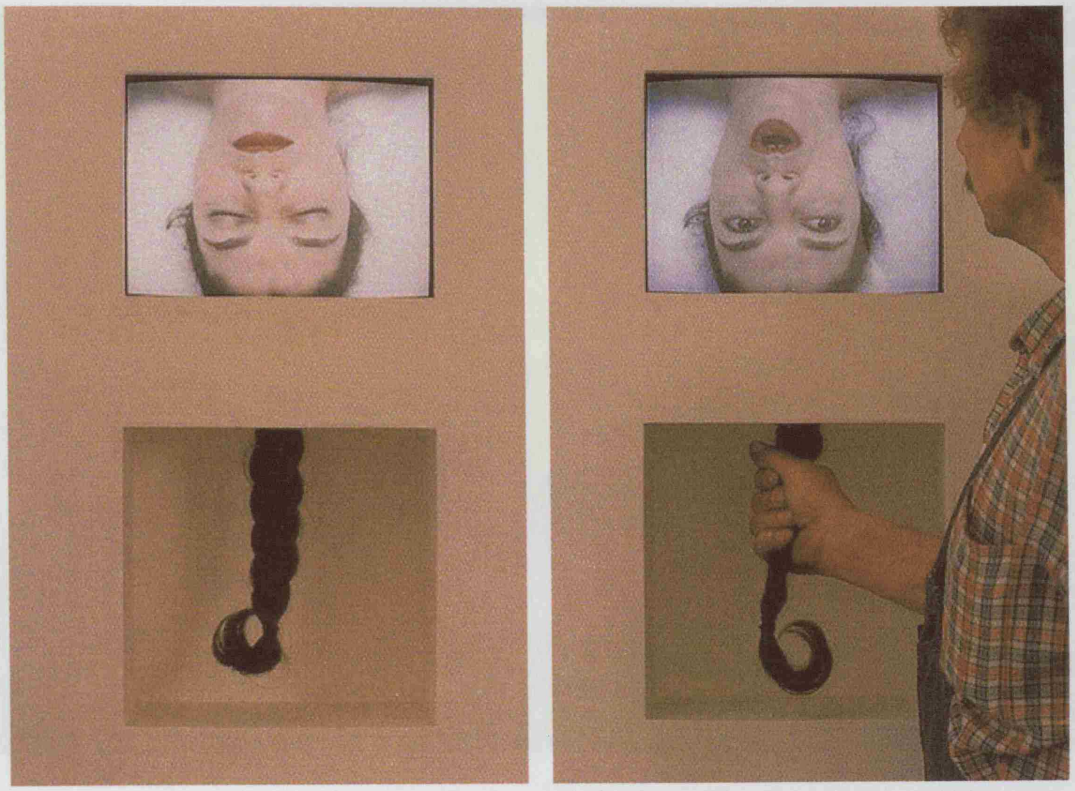

Figure 69: Mona Hatoum, *Pull*, details, 1995. Performance. Künsterlerwerkstatt, Munich.

Figure 70: Mona Hatoum. *So Much I Want to Say*, video stills, 1983. Single channel video, 6 minutes. Video Out Distribution, Vancouver.

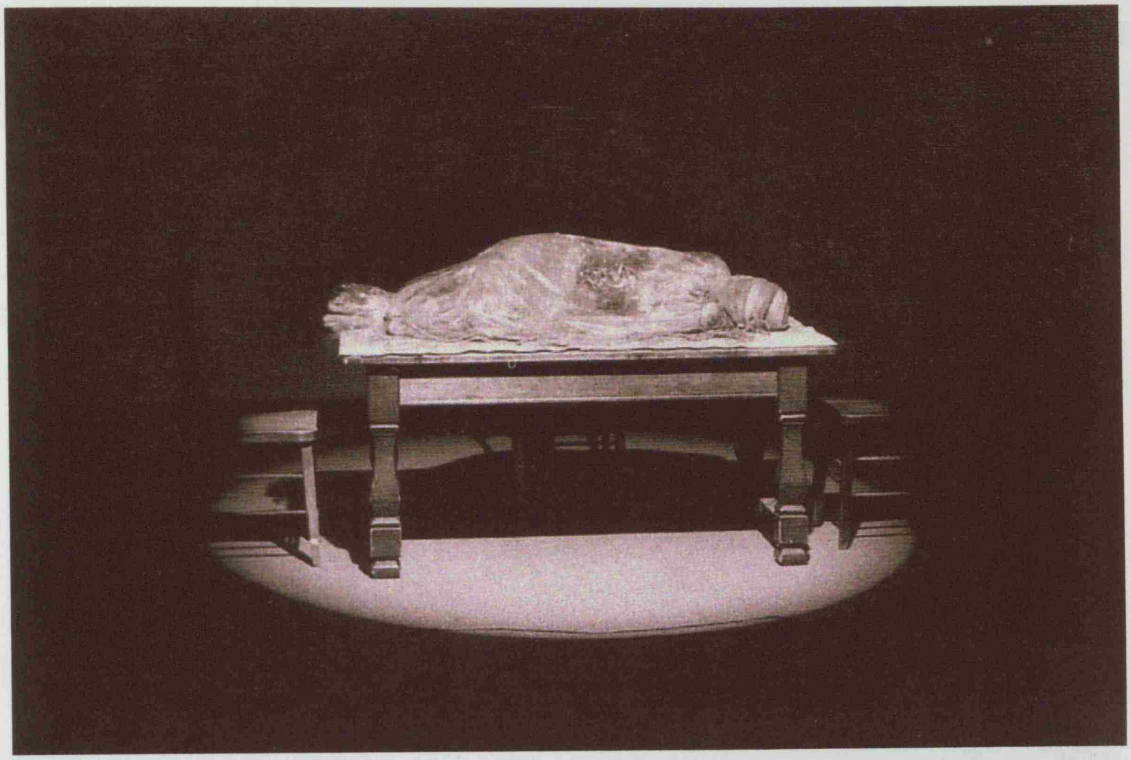

Figure 71: Mona Hatoum. *Bars, Barbs and Borders: The Negotiating Table*, video still, 1983. Single channel video, 20 minutes. Video Out Distribution, Vancouver.

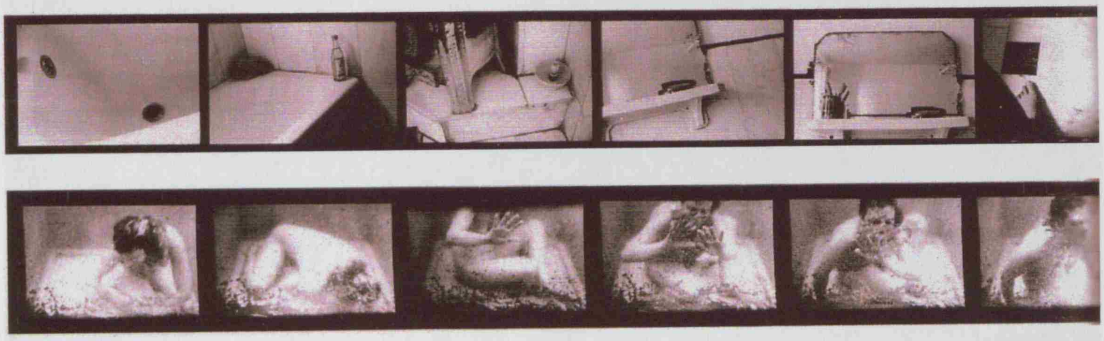

Figure 72: Mona Hatoum, *Changing Parts*, video stills, 1988. Single channel video, 24 minutes. Video Out Distribution, Vancouver.

Figure 73: Mona Hatoum, *Variations on Discord and Divisions*, video stills, 1984. Single channel video, 28 minutes. Video Out Distribution, Vancouver.

Figure 74: Mona Hatoum, *Measures of Distance*, video still, 1988. Single channel video, 27 minutes. Video Out Distribution, Vancouver.

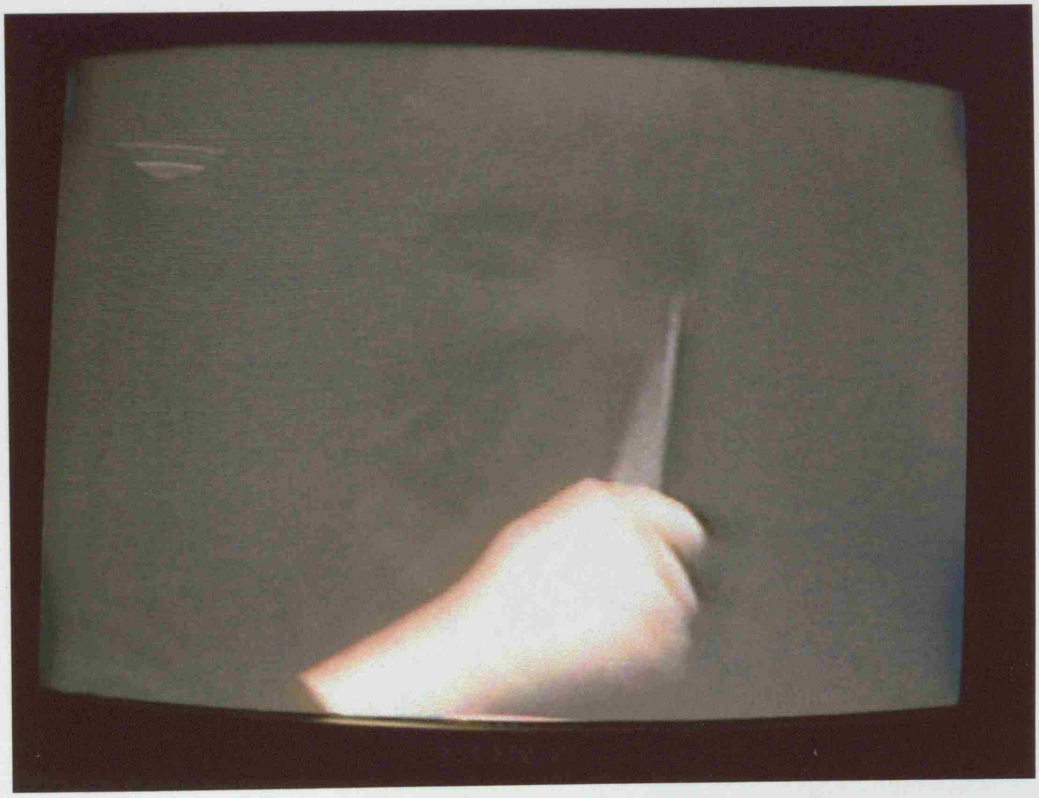

Figure 75: Mona Hatoum, *Eyes Skinned*, video still, 1988. Single channel video, 10 minutes. Video Out Distribution, Vancouver.

Figure 76: Kate Craig, *Delicate Issue*, video still, 1979. Single channel video, 12 minutes. Video Out Distribution, Vancouver.

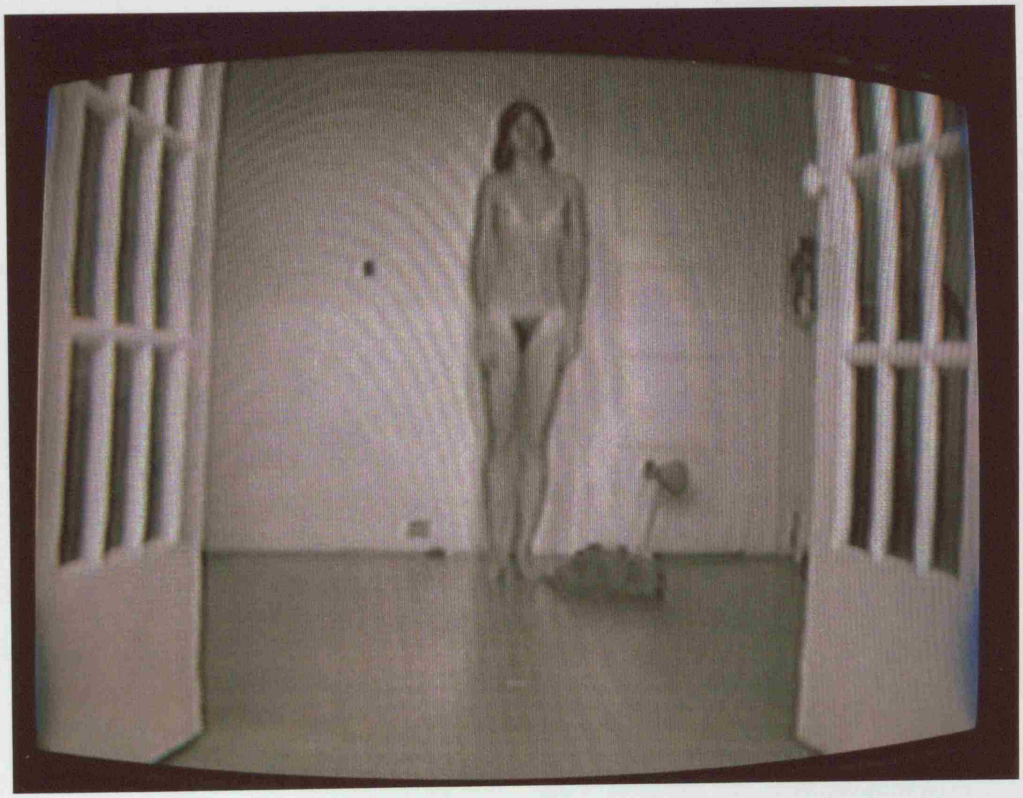

Figure 77: Lisa Steele, *Birthday Suit with Scars and Defects*, video still, 1974. Single channel video, 12 minutes. Video Out Distribution, Vancouver.

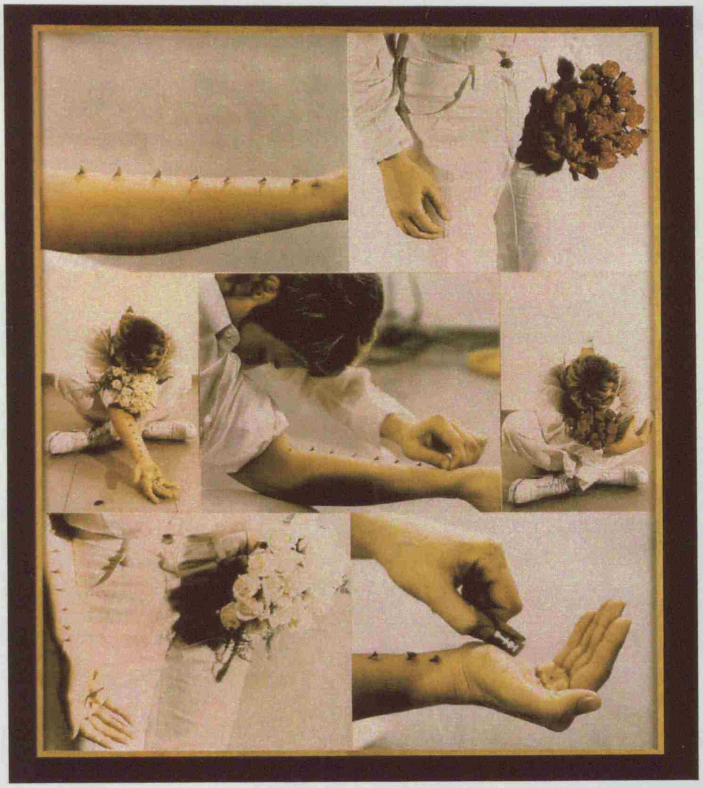

Figure 78: Gina Pane, *Azione sentimentale*, details, 1973. Performance. Galleria Diagramma, Milan.

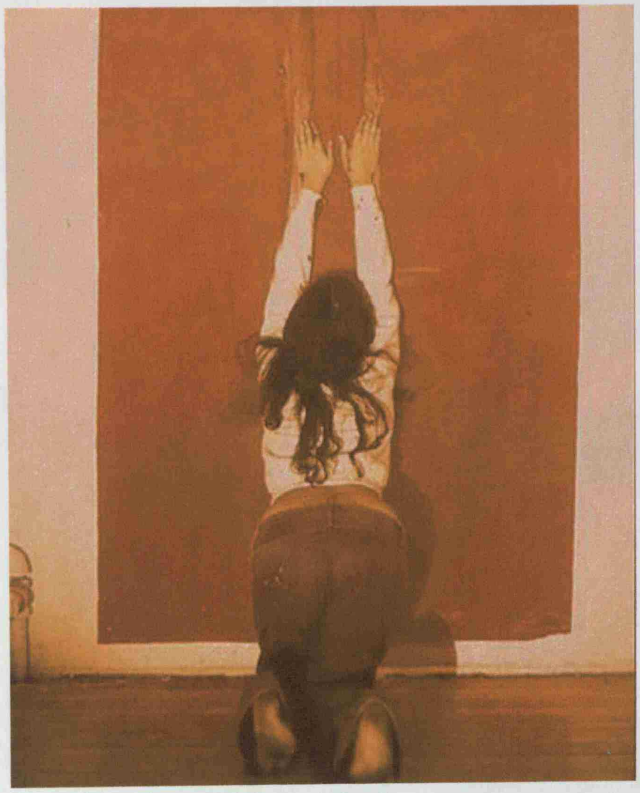

Figure 79: Ana Mendieta, *Untitled, (Body Tracks)*, 1974. Colour photograph of performance. 25.4 x 20.3 cm. The Estate of Ana Mendieta Collection.

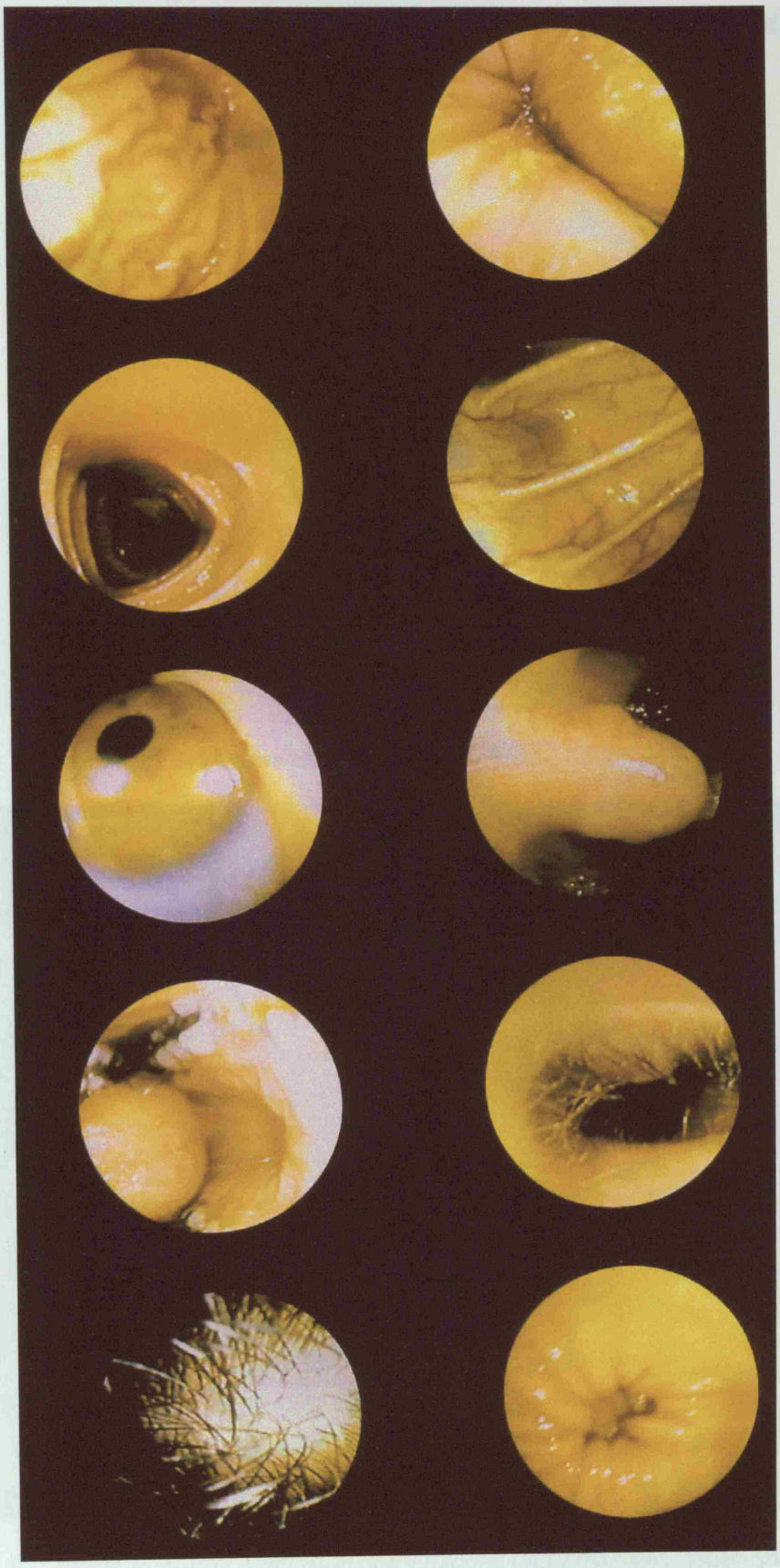

Figure 80: Mona Hatoum, *Corps Étranger*, details, 1994.

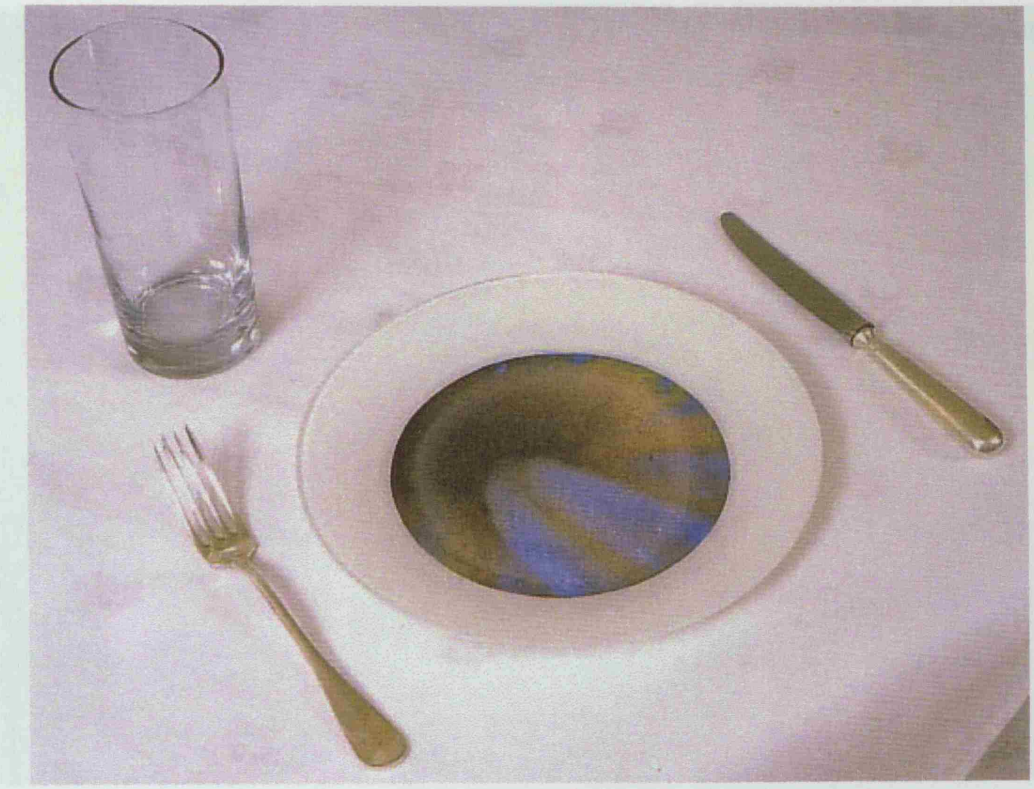

Figure 81: Mona Hatoum, *Deep Throat*, detail, 1996.

Figure 82: Mona Hatoum, *Variations on Discord and Divisions*, video still, 1984.

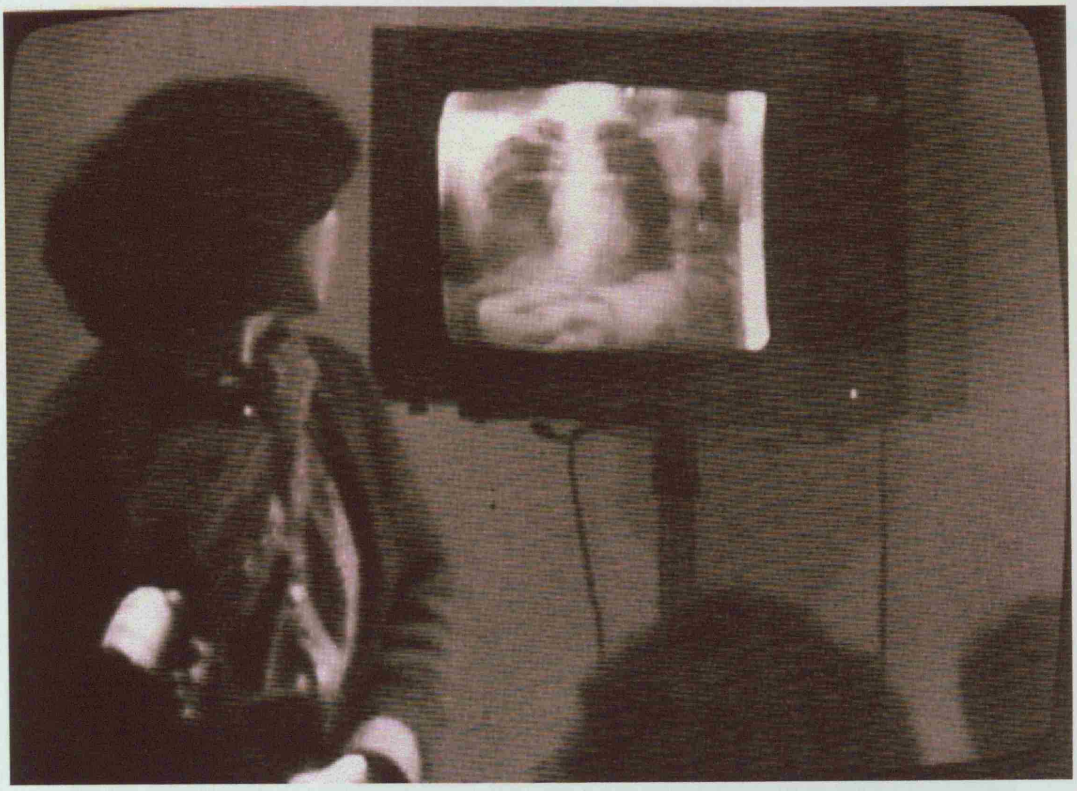

Figure 83: Mona Hatoum, *Don't Smile, you're on camera!*, detail, 1980. Performance. Battersea Arts Centre, London.

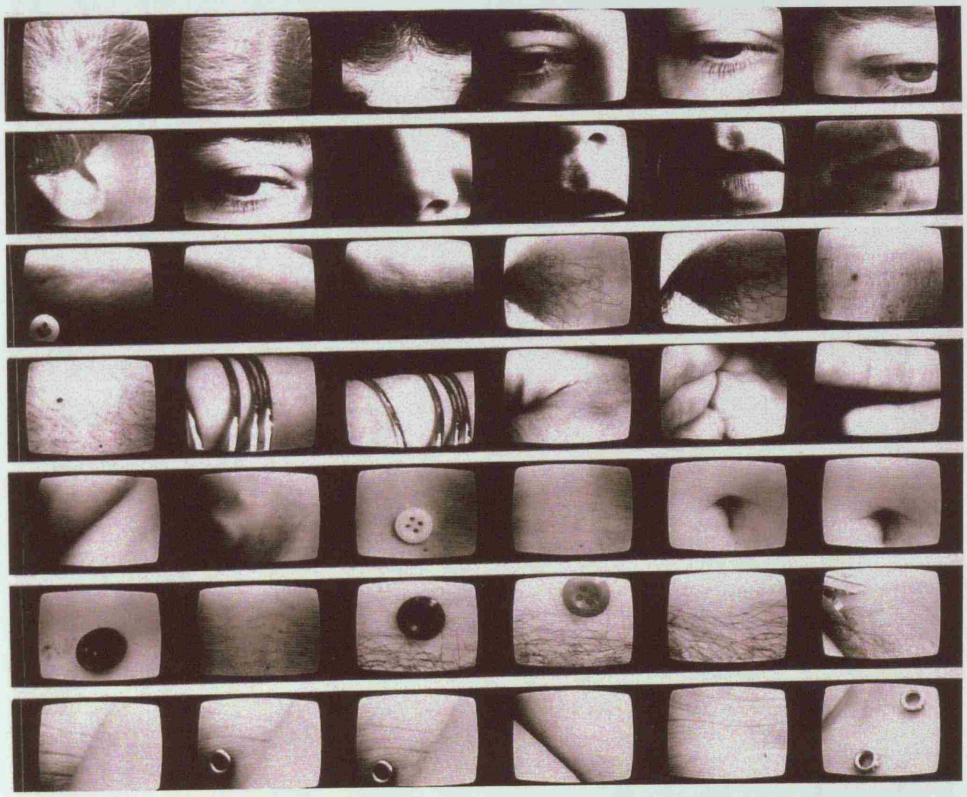

Figure 84: Mona Hatoum, *Video Performance,* details, 1980. Performance. Film Makers Co-op, London.

Figure 85: Mona Hatoum, *Look No Body!*, details, 1981. Performance. Basement Gallery, Newcastle-upon-Tyne.

Figure 86: Mona Hatoum, *Don't Smile, you're on camera!*, details, 1980.

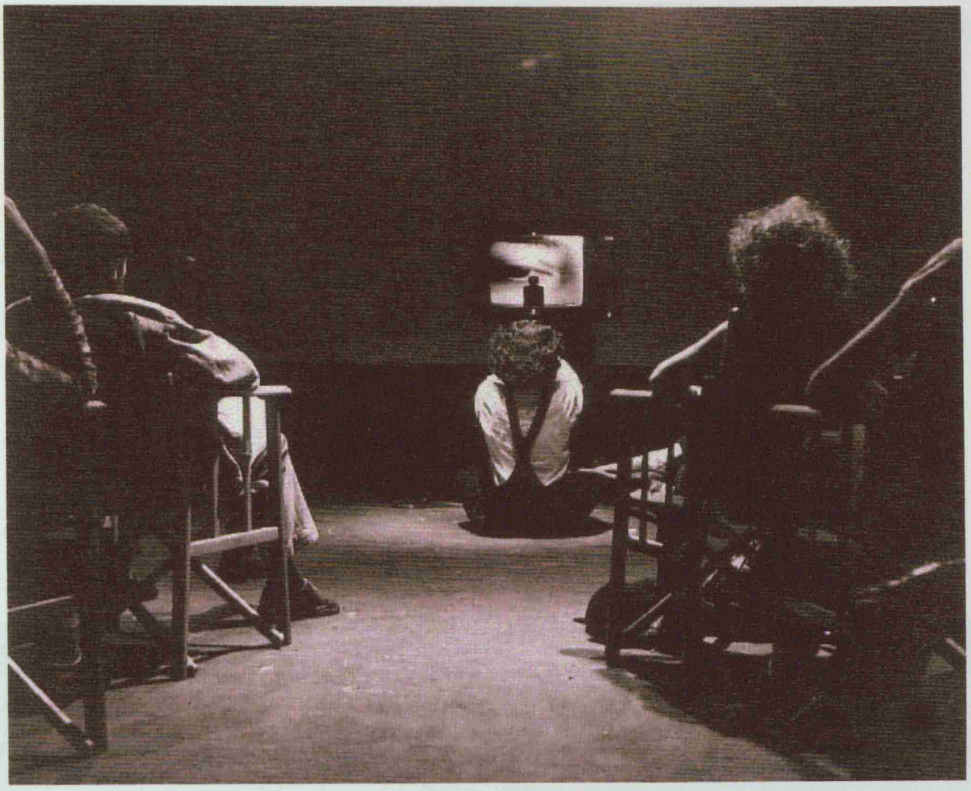

Figure 87: Mona Hatoum, *Video Performance,* detail, 1980.

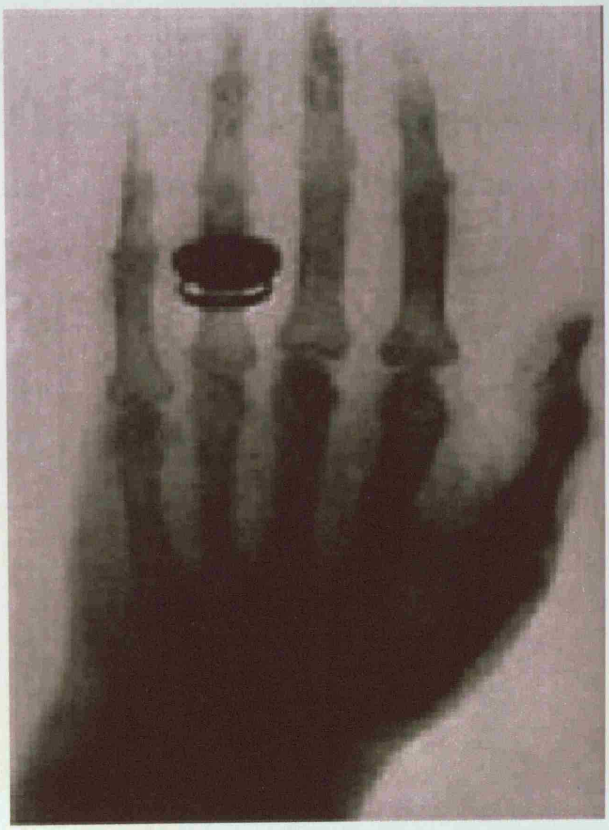

Figure 88: Wilhelm Conrad Roentgen, *Bertha Roentgen's Hand*, 1895. X-ray photograph. Dimensions variable. Various locations.

Figure 89: Mona Hatoum, *Entrails Carpet*, detail, 1995.

Figure 90: Mona Hatoum. *Bars, Barbs and Borders: The Negotiating Table*, video stills, 1983.

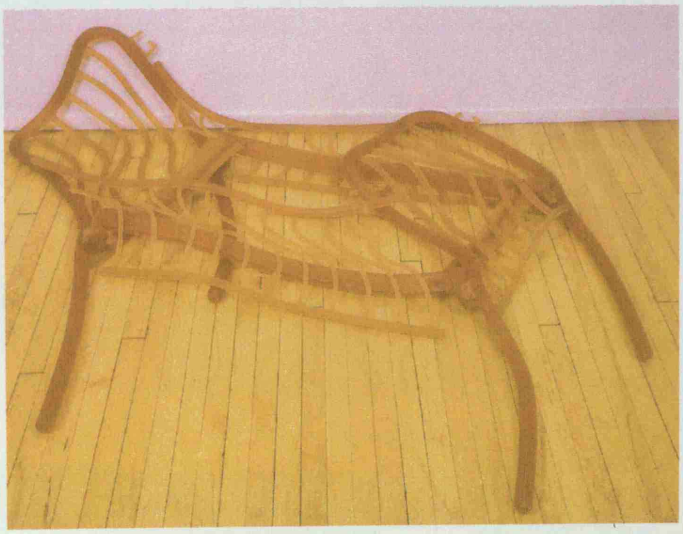

Figure 91: Mona Hatoum, *Marrow*, 1996. Rubber. Dimensions variable. Galerie Chantal Crousel, Paris.

Figure 92: Mona Hatoum, *The Negotiating Table (study)*, 1983. Mixed media on cardboard. 29.6 x 40 cm. Collection of the artist.

Figure 93: Mona Hatoum, *The Negotiating Table (study)*, 1983. Mixed media on cardboard. 32 x 44.8 cm. Collection of the artist.

Figure 94: Mona Hatoum, *Eyes Skinned*, video still, 1988.

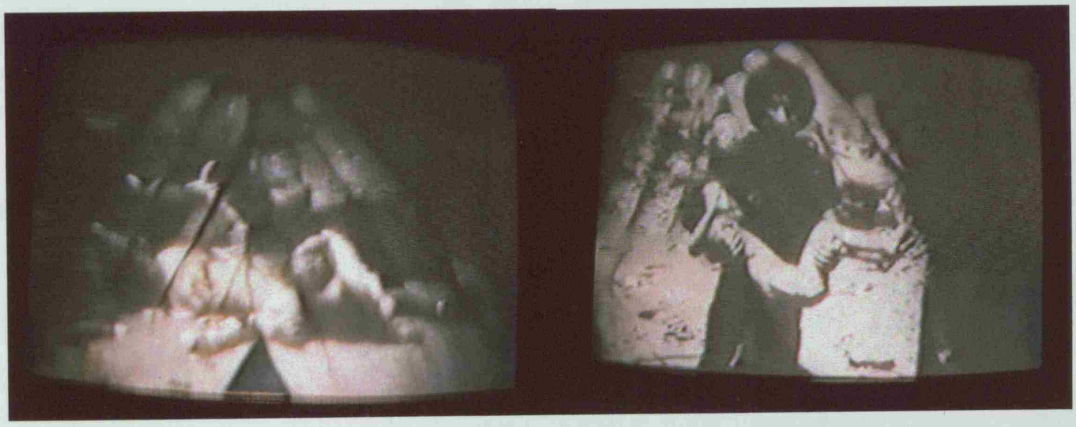

Figure 95: Mona Hatoum, *Eyes Skinned*, video stills, 1988.

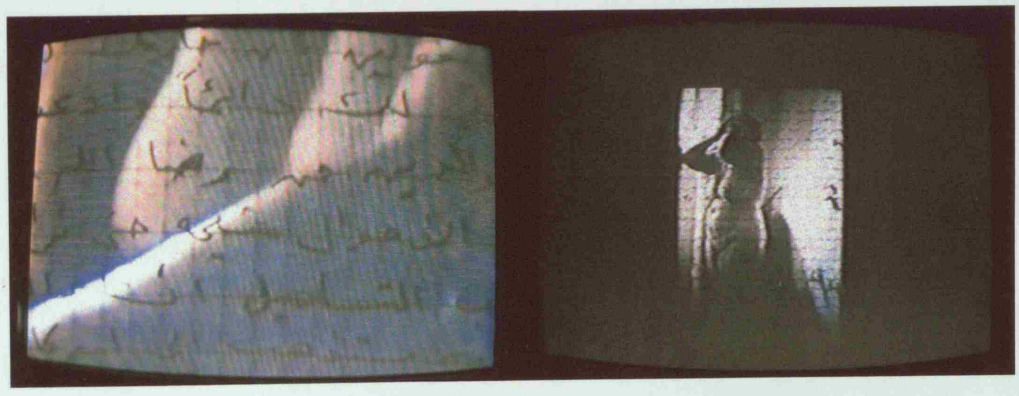

Figure 96: Mona Hatoum, *Measures of Distance*, video stills, 1988.

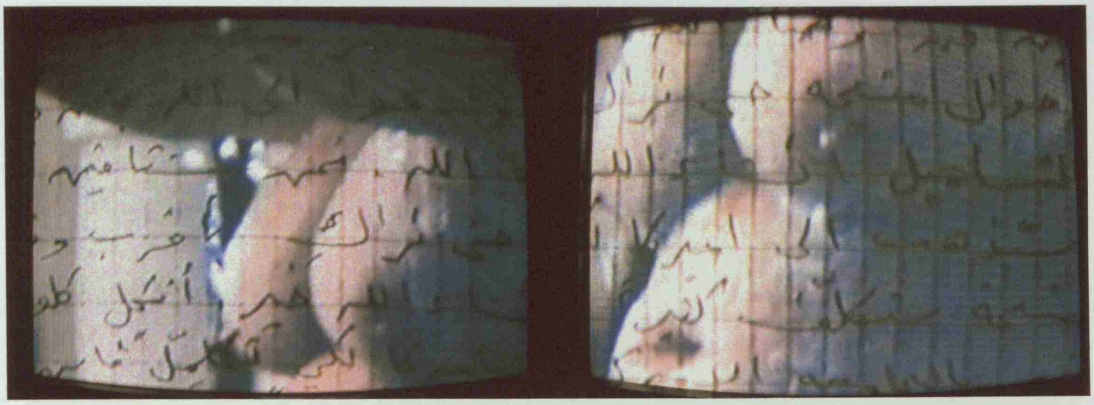

Figure 97: Mona Hatoum, *Measures of Distance*, video stills, 1988.

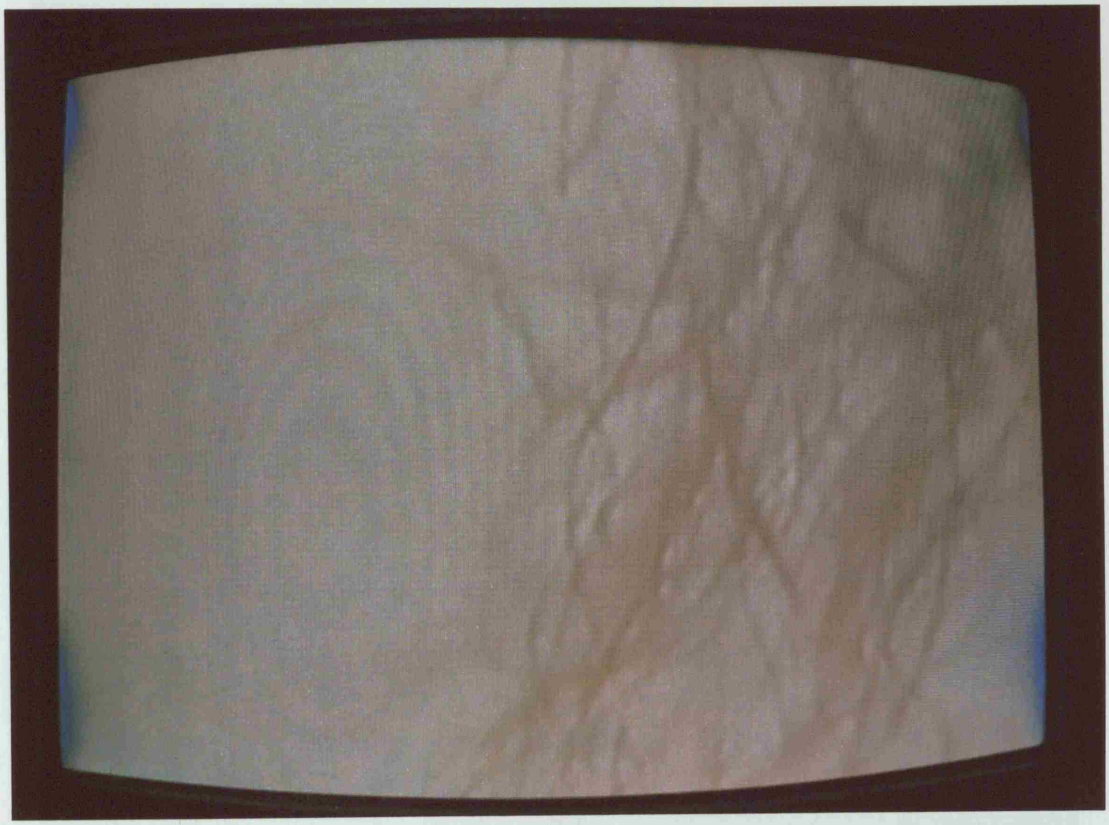

Figure 98: Kate Craig, *Delicate Issue*, video still, 1979.

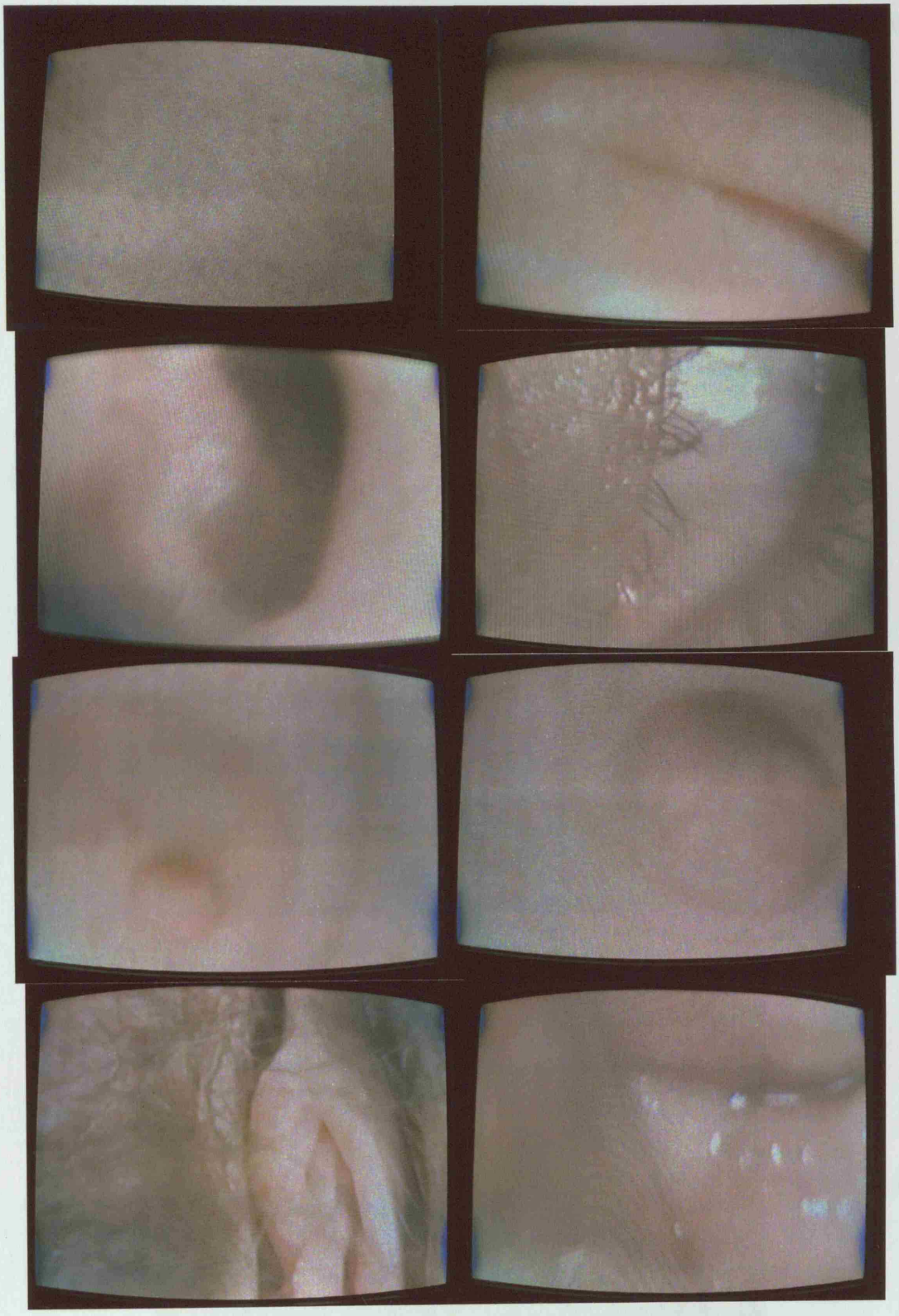

Figure 99: Kate Craig, *Delicate Issue*, video stills, 1979.

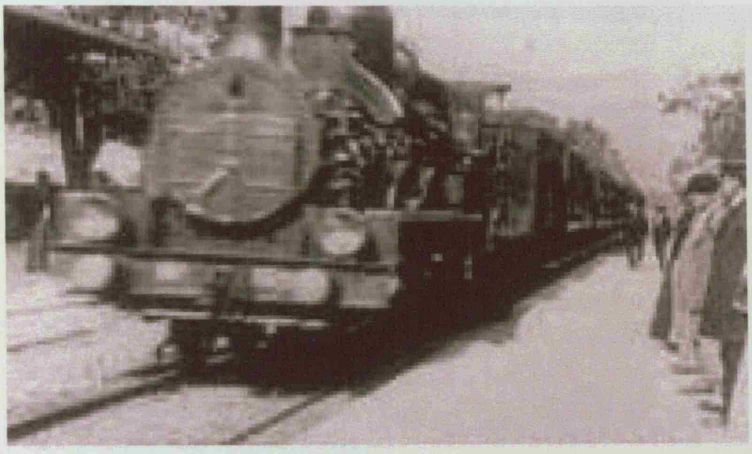

Figure 100: Lumiere Brothers, *L'Arivée d'un train en gare de la Ciotat*, film still, 1895. Reproduced at www.nationalcorridors.org.

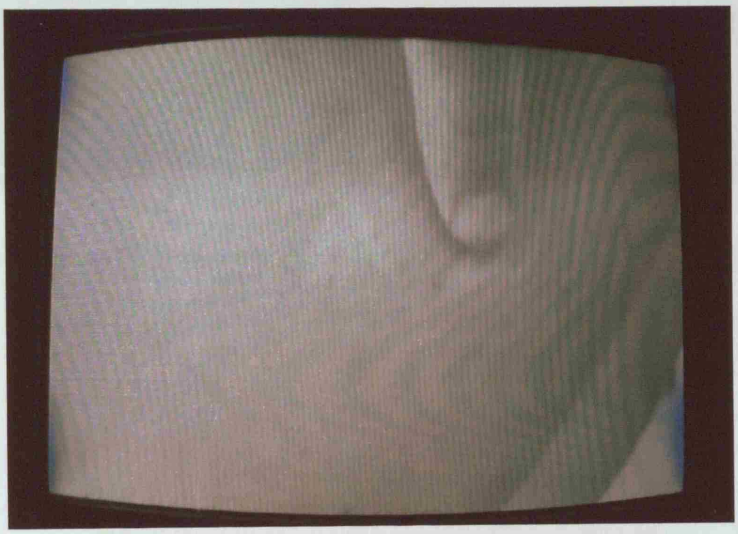

Figure 101: Lisa Steele, *Birthday Suit with Scars and Defects*, video still, 1974.

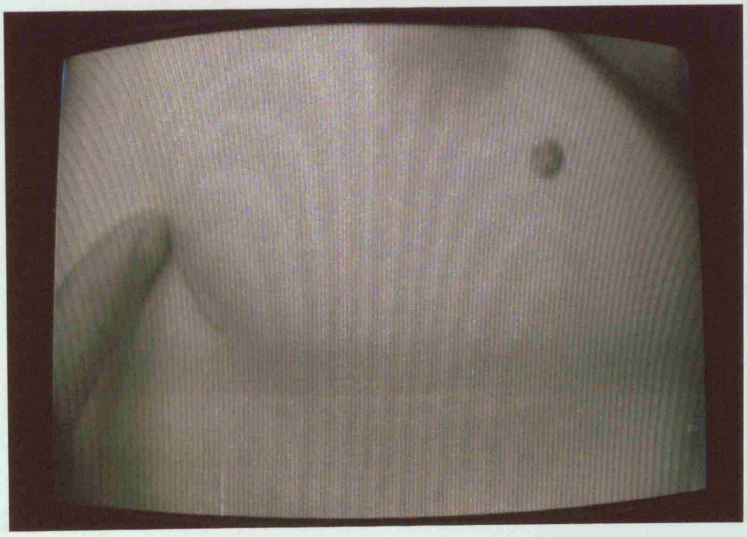

Figure 102: Lisa Steele, *Birthday Suit with Scars and Defects*, video still, 1974.

Figure 103: Kate Craig, *Delicate Issue*, video still, 1979.

Figure 104: Robert Gober, *Untitled*, 1990. Beeswax, cotton, wood, leather shoe and human hair. 12.5 x 5 x 20 in. Hirschorn Museum and Sculpture Gallery, Washington, D.C.

Figure 105: Robert Gober, *Untitled*, 1989-90. Beeswax, cotton, wood, leather shoe and human hair. 28.9 x 19.7 x 50.8 cm. Museum of Modern Art, New York.

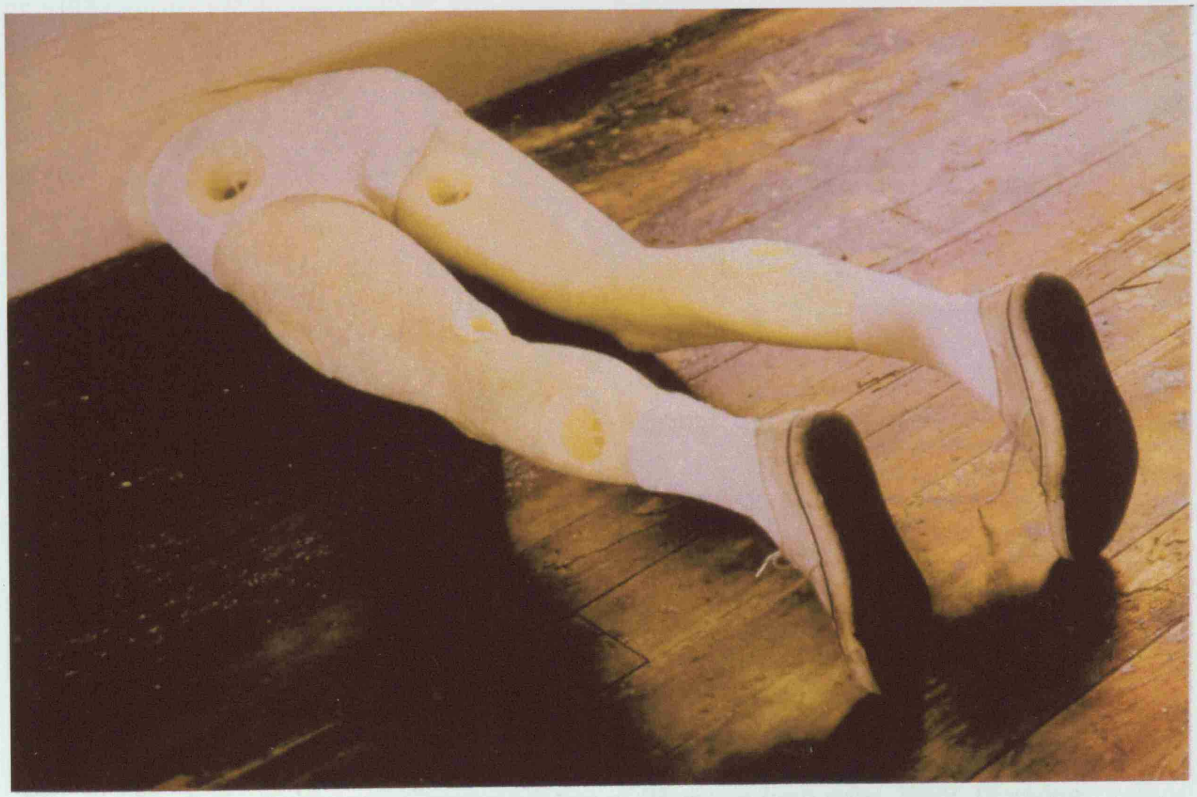

Figure 106: Robert Gober, *Untitled*, 1991. Wood, wax, cotton, human hair and tennis shoes. 23 x 41 x 114 cm. Collection of the artist.

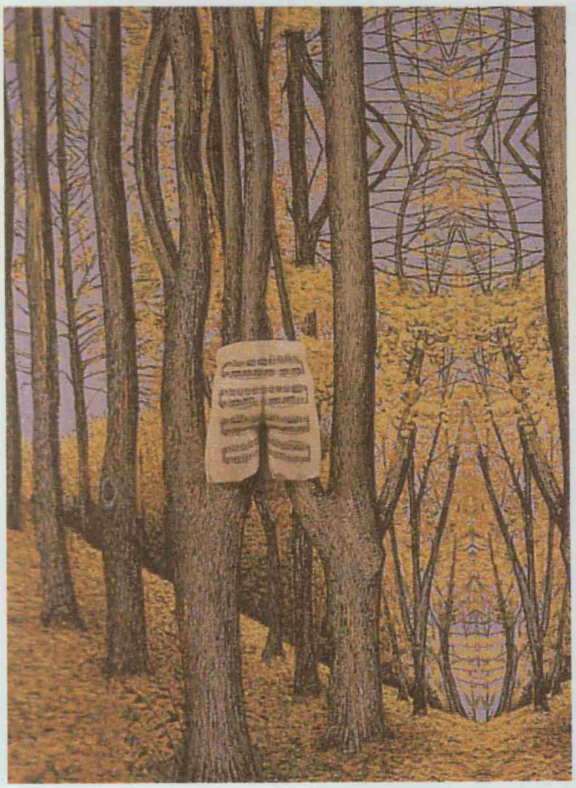

Figure 107: Robert Gober, *Untitled*, 1991. Wax, wood, oil paint, human hair and wallpaper. 18 7/8 x 14 ¾ x 7 ½ in. Guggenheim, Bilbao.

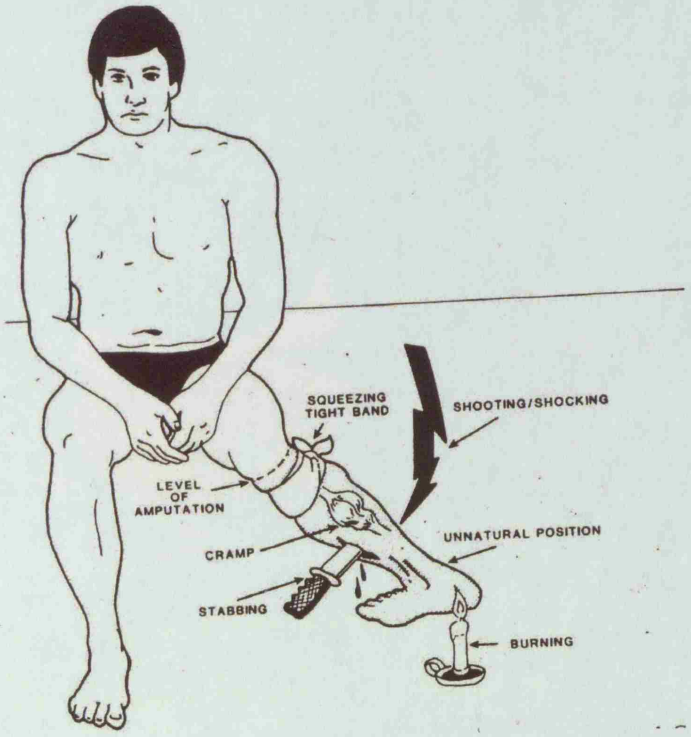

Figure 108: Artist unknown, *Characteristics of Phantom limb pain*, 1989. Drawing. 10 x 6 cm. Reproduced in Richard Sherman, et. al. *Phantom Pain*. New York and London: Plenum Press, 1997.

Figure 109: Artist unknown, *Viewer interaction with Gober's Untitled, 1991*. 2006. Colour photograph. Reproduced at www.artnet.com.

Figure 110: Robert Gober, *Untitled*, 1994-1995. Wax, cotton, sandals and mixed media. Legs: Life size. Private collection.

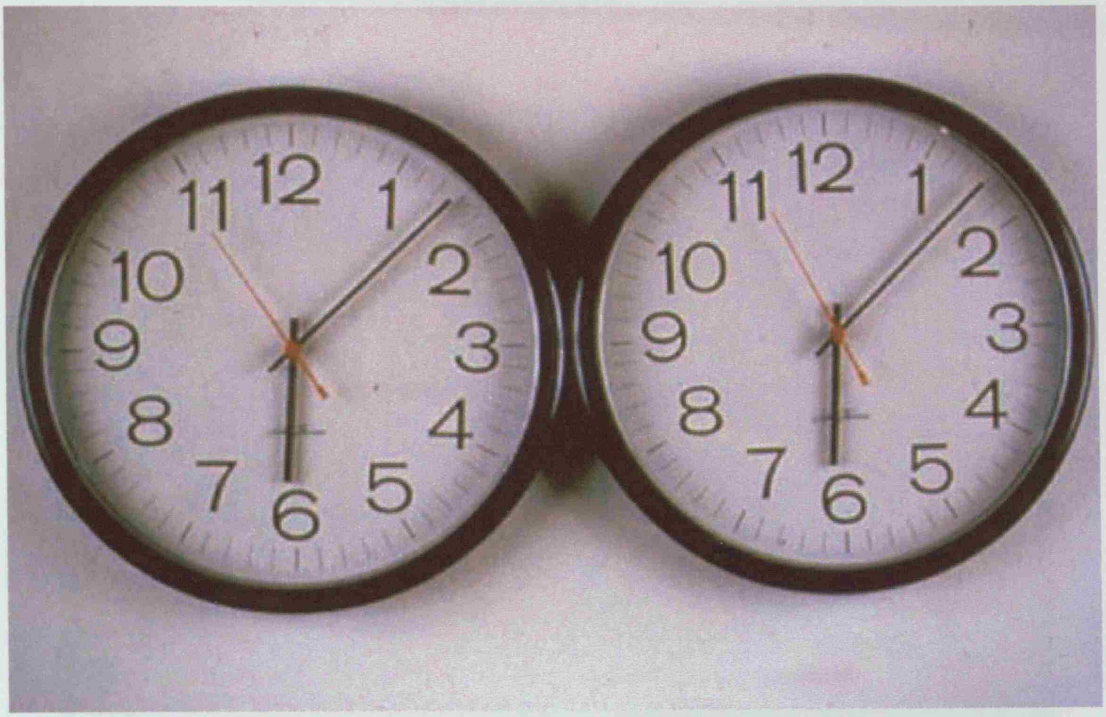

Figure 111: Felix Gonzales Torres, *Perfect Lovers*, 1987-90. Two commercial clocks. 14 x 2 x 1 in. Collection Marcel Brient, Paris.

Figure 112: Felix Gonzales Torres, *Untitled (Bed)*, 1991. Billboard. Dimensions variable. Various locations, New York.

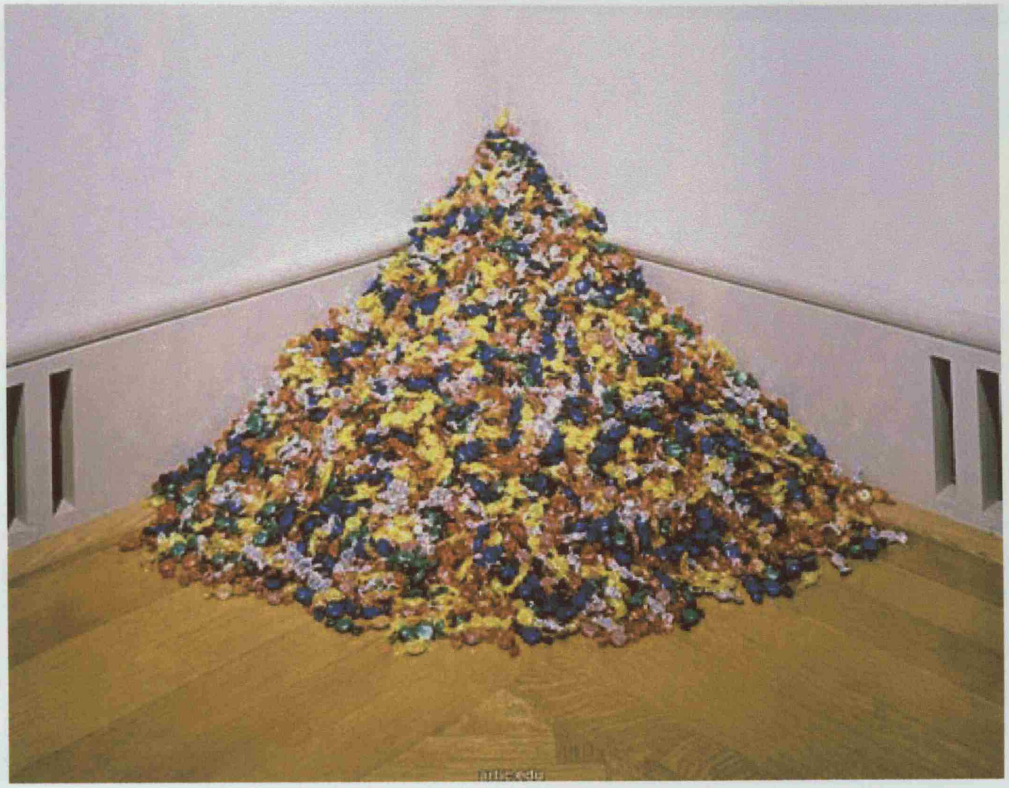

Figure 113: Felix Gonzales Torres. *Untitled (Portrait of Ross in L.A.)*, 1991. Candies and cellophane wrappers. Dimensions variable. Ideal weight 175lbs. Art Institute of Chicago, Chicago.

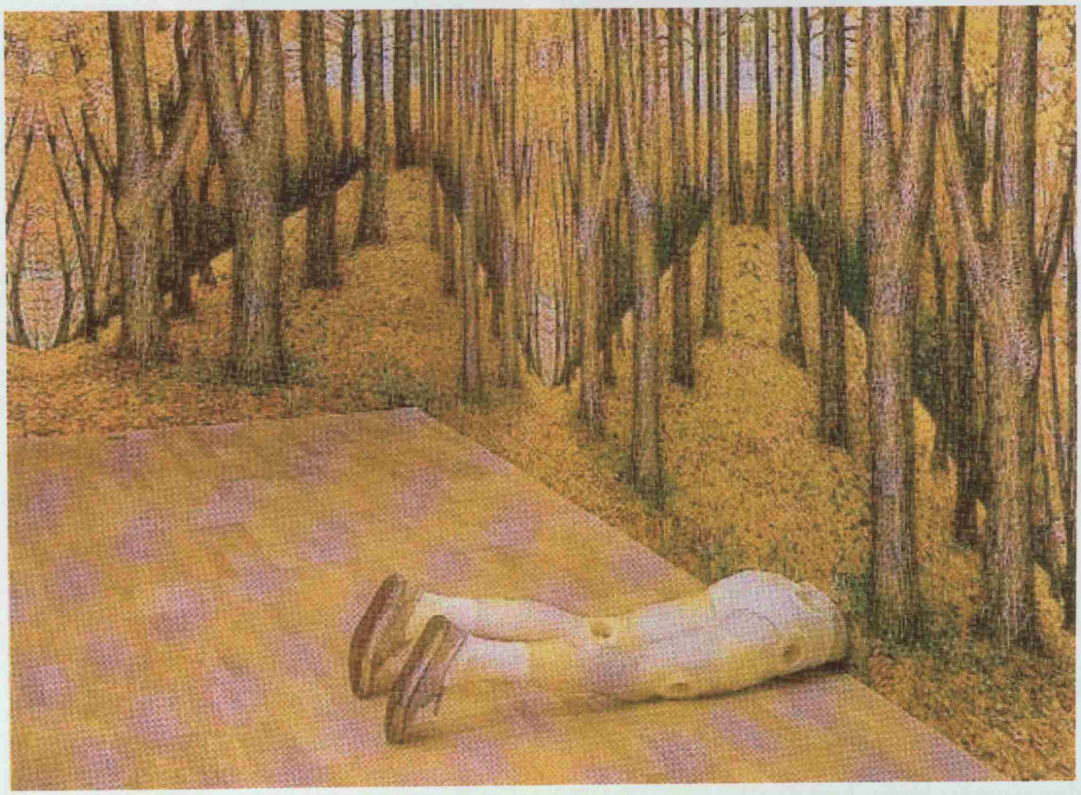

Figure 114: Robert Gober, *Untitled*, 1991. Installation at Galerie nationale de Jeu de Paume, Paris.

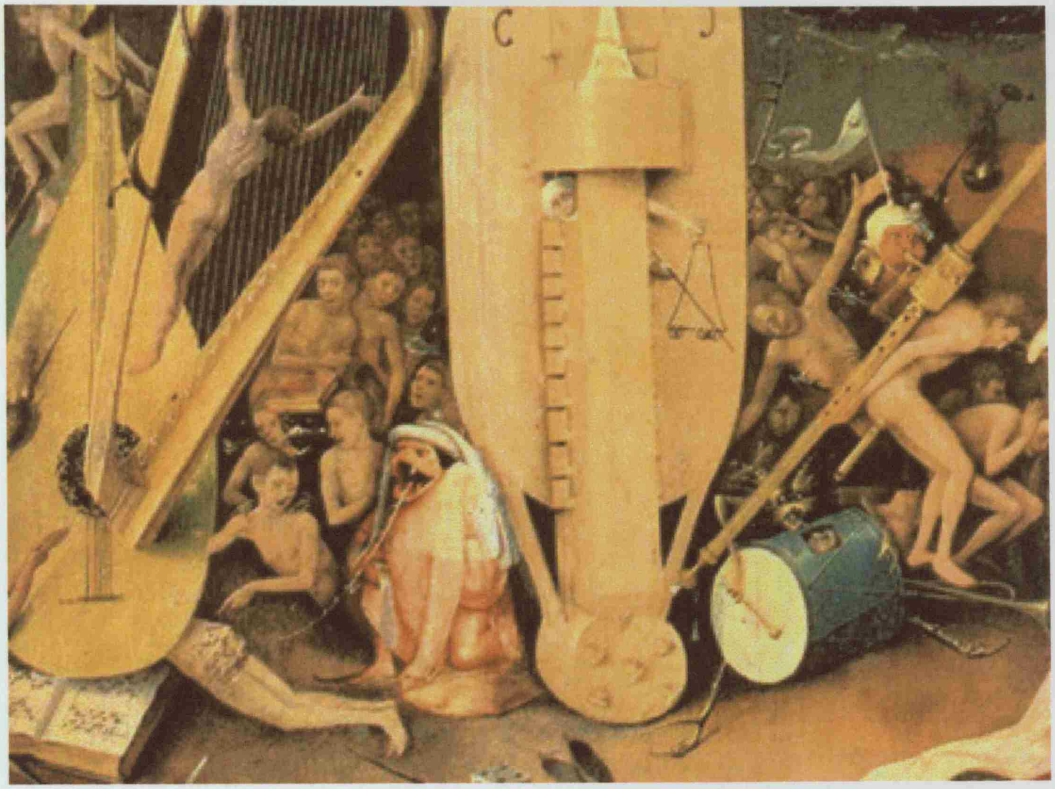

Figure 115: Hieronymus Bosch *The Garden Of Delights*, c. 1500-10, detail. Oil on wood. 195 x 220 cm. The Prado, Madrid.

Figure 116: Robert Mapplethorpe. *Ken and Tyler*, 1985. Black and white photograph. 25 7/8 x 22 ¼ in. Solomon R. Guggenheim Museum, New York.

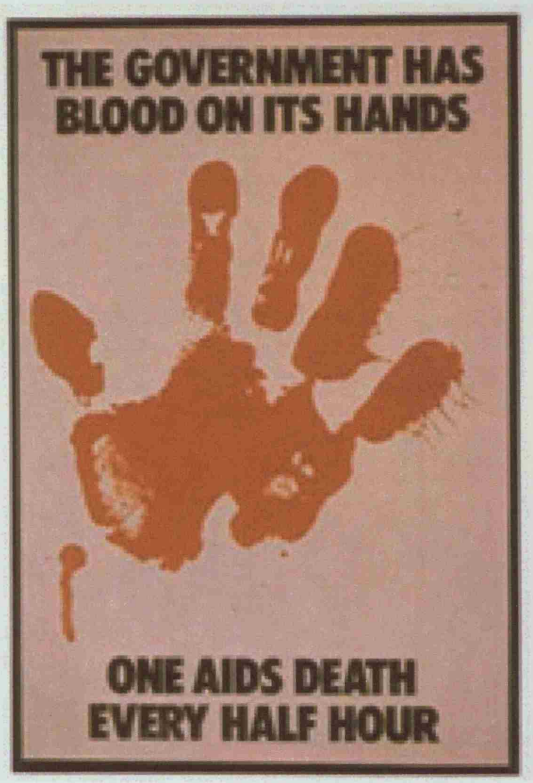

Figure 117: Gran Fury. *The Government has blood on its hands. One AIDS death every half hour*, 1988. Poster. Dimensions variable. Various locations.

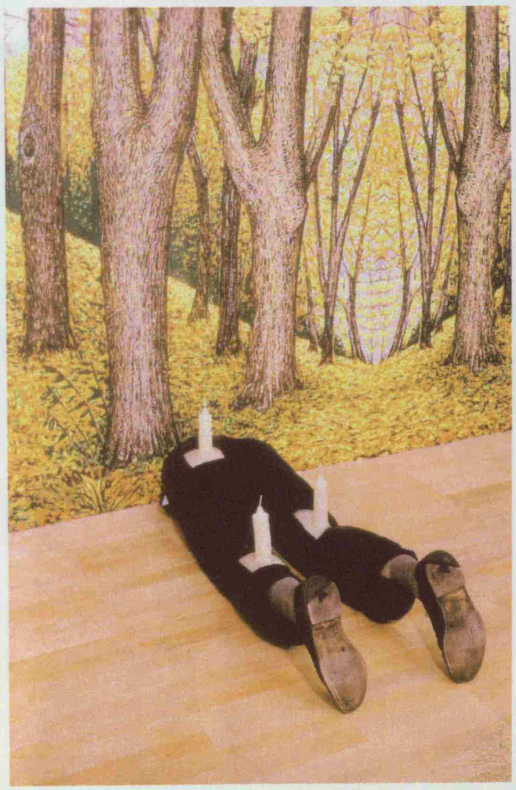

Figure 118: Robert Gober, *Untitled*, 1991. Wood, wax, string, leather, cotton and human hair. Life size. Museum of Modern Art, New York.

Figure 119: Artist unknown, *Ex votos in Bonfim Church*, 2001. Colour photograph. Dimensions variable. The Museu de Ex-Votos do Senhor do Bonfim, Salvador da Bahia, Brazil.

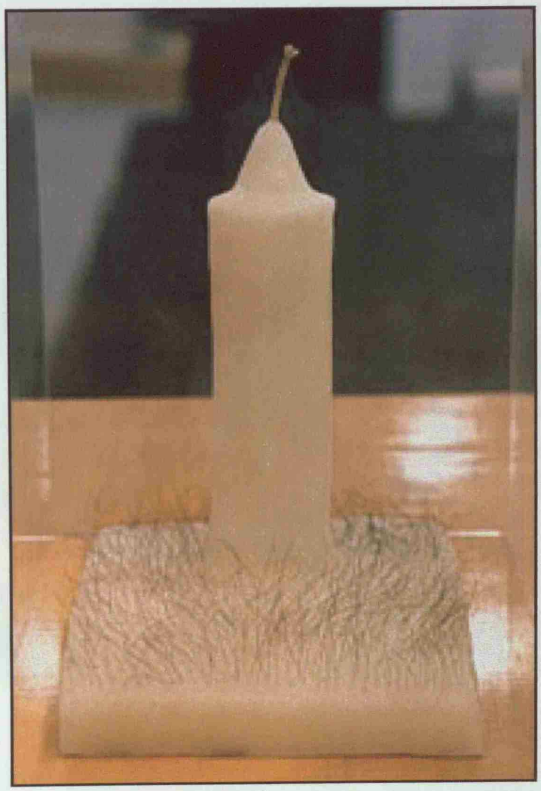

Figure 120: Robert Gober. *Untitled (Candle)*, 1991. Wax, string and human hair. 8 x 4 7/8 x 6.5 in. Edition of six, various locations.

Figure 121: : Robert Gober, *Untitled (Leg with Candle)*, 1991. Wood, wax, leather shoe, cotton and human hair. Life size. Private collection.

Figure 122: Artist unknown, *Reliquary of St. Allard*, 1331. Gold reliquary. Dimensions and location unknown.

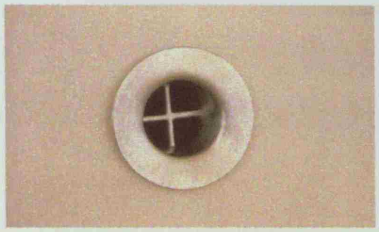

Figure 123: Robert Gober, *Drains*, 1990. Cast pewter. 3 ¼ diameter x 1 ¾ in. Edition of eight, various locations.

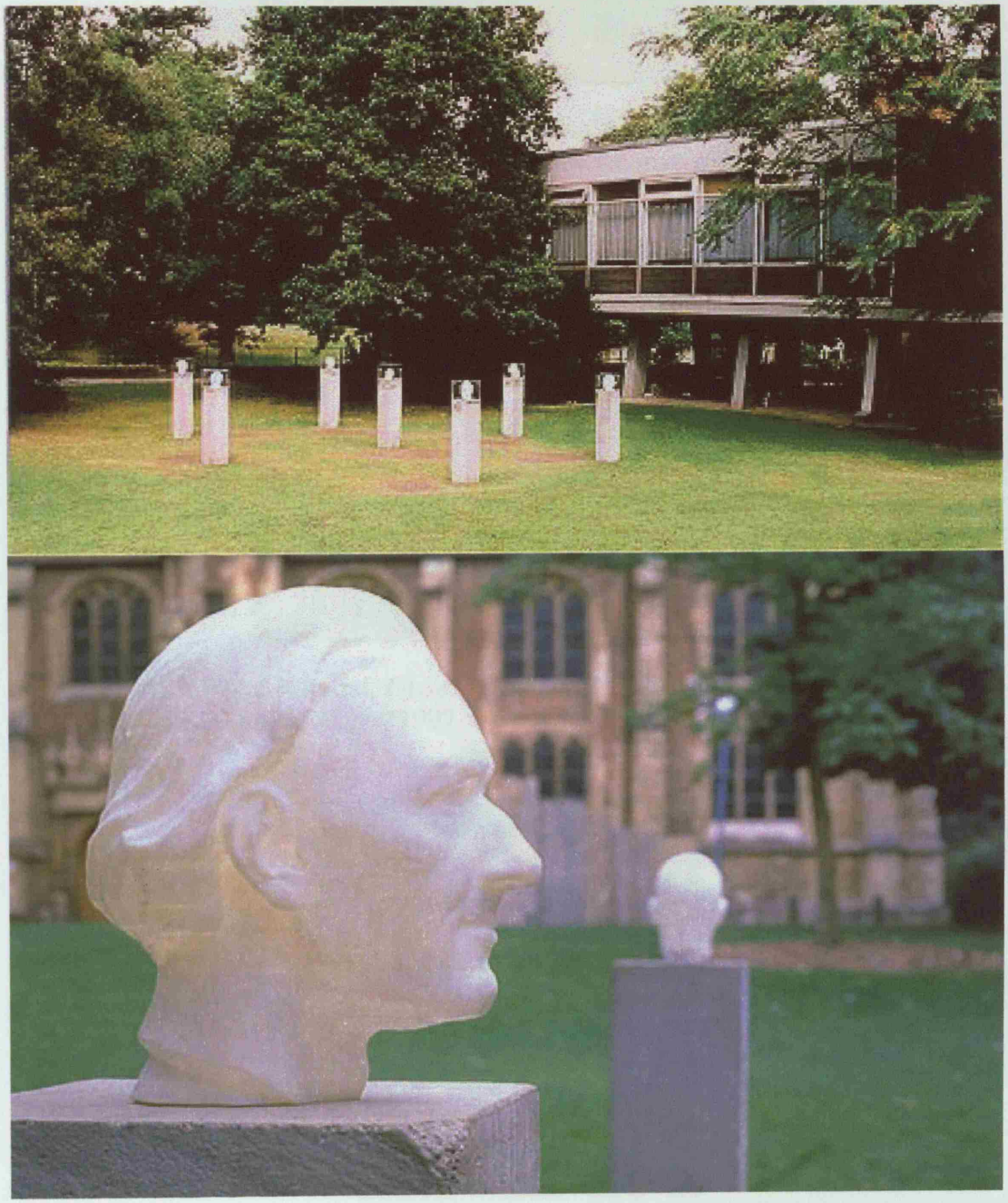

Figure 124: Christine Borland. *The Dead Teach the Living*, 1997. Plastic, plexiglass and concrete plinths. Dimensions variable. Installation at the Westfälische Wilhelms-Universität, Münster.

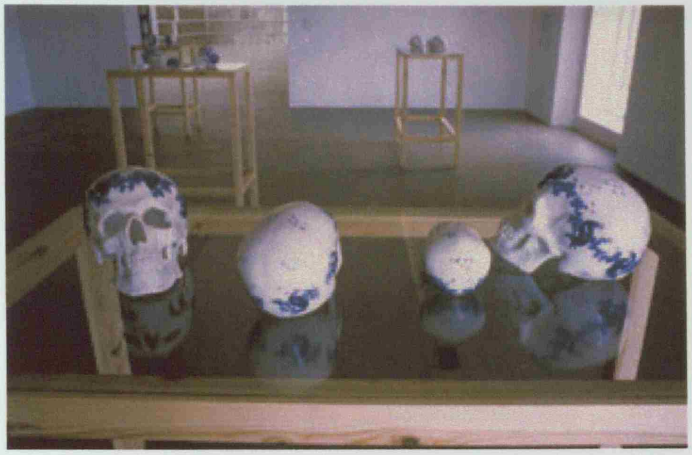

Figure 125: Christine Borland, *English Family China*, 1998. Bone china, blue and white glazes and wood and glass plinths. Dimensions variable. The Walker Art Gallery, Liverpool.

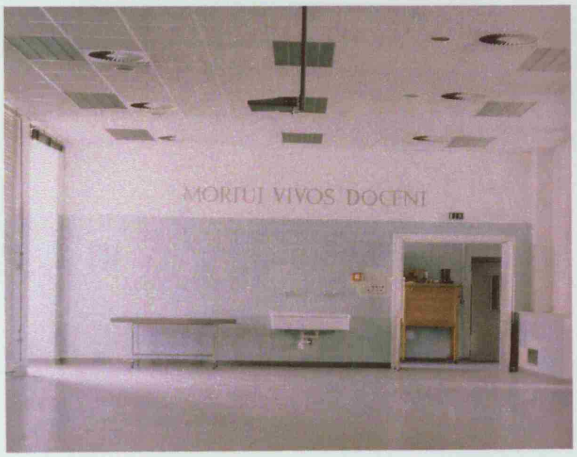

Figure 126: Christine Borland, *Dissection theatre, anatomical institute, Westfälische Wilhelms-Universität, Münster*, 1997. Colour photograph. 20 x 23 cm. Collection of the artist.

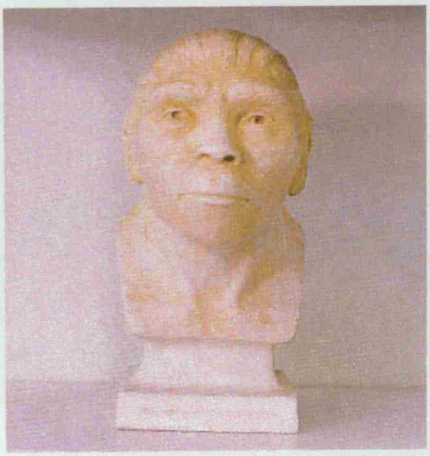

Figure 127: Artist unknown. *Synanthropus Pekinensis*, date unknown. Plaster. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 128: Artist unknown, *Microcephale Schröder D. 353.1*, date unknown. Plaster. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 129: Artist unknown, *Dajak, Dayak, Dyak*, date unknown. Plaster. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 130: Artist unknown, *Characteristics of the Nordic Race*, date unknown. Two clay heads. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 131: Artist unknown, *Origin Unknown, possibly Hottentots from Southwestafrica*, date unknown. Plaster and paint. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 132: Artist unknown, *Origin Unknown*, date unknown. Plaster. Life size. The Anatomical Institute, Westfälische Wilhelms-Universität, Münster.

Figure 133: Christine Borland, *The Dead Teach the Living*, 1997, detail.

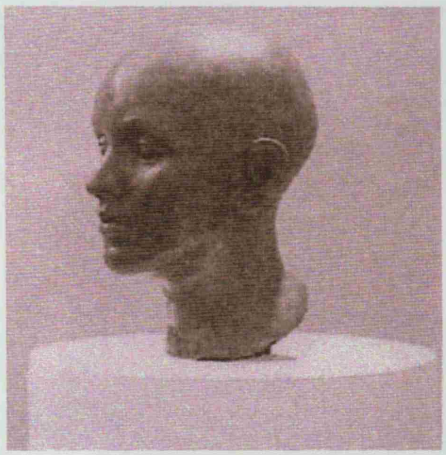

Figure 134: Christine Borland, *From Life*, detail, 1994. Bronze and circular plinth. Life size. Installation at Tramway, Glasgow.

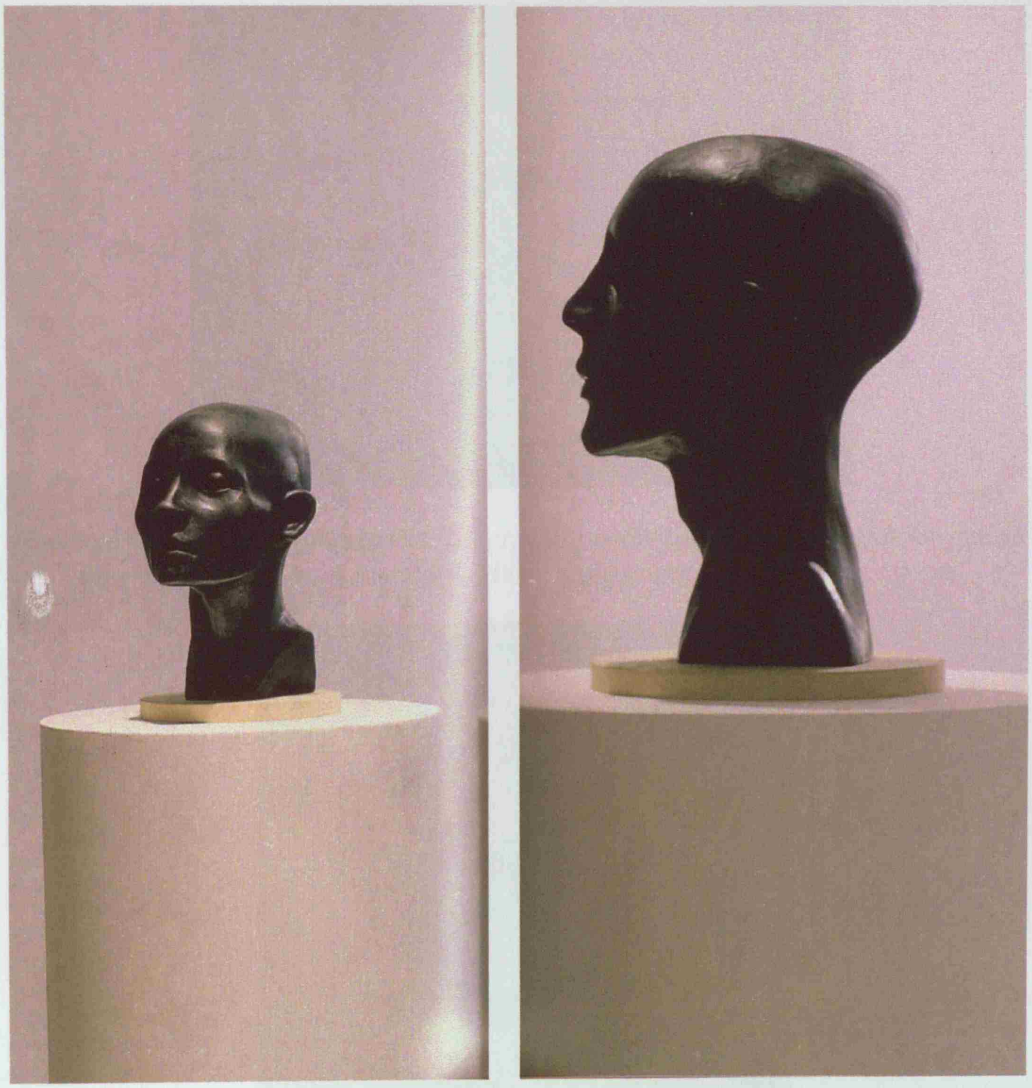

Figure 135: Christine Borland, *Second Class Male/Second Class Female*, detail, 1996. Bronze and circular plinths. Life size. Installation at Art Gallery of York University, Toronto.

Figure 136: Christine Borland, *English Family China*, detail, 1998.

Figure 137: Kristen Hutchinson, *Liverpool porcelain display case: Merseyside Maritime Museum, Liverpool*, 2005. Colour photograph. 15 x 10 cm.

Figure 138: Pennington factory, *Ship Bowl, Success to Issabella*, 1779. Porcelain and blue and white glaze. 8.5 in diameter. The Merseyside Maritime Museum, Liverpool.

Figure 139: Factory unknown, *Ship Bowl, Success to the Dobson*, 1770. Tin glazed earthenware. Diameter 8.5 in. The Merseyside Maritime Museum, Liverpool.

Figure 140: William Jackson, *A Liverpool Slave Ship*, 1780. Oil on canvas. 102 x 127 cm. The Merseyside Maritime Museum, Liverpool.

Figure 141: Christine Borland, *English Family China*, 1998, detail.

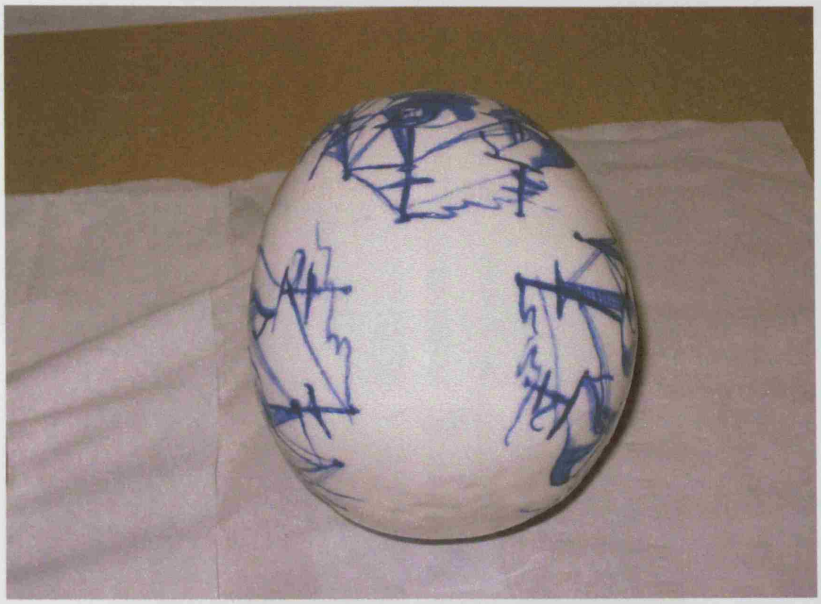

Figure 142: Christine Borland, *English Family China*, 1998, detail.

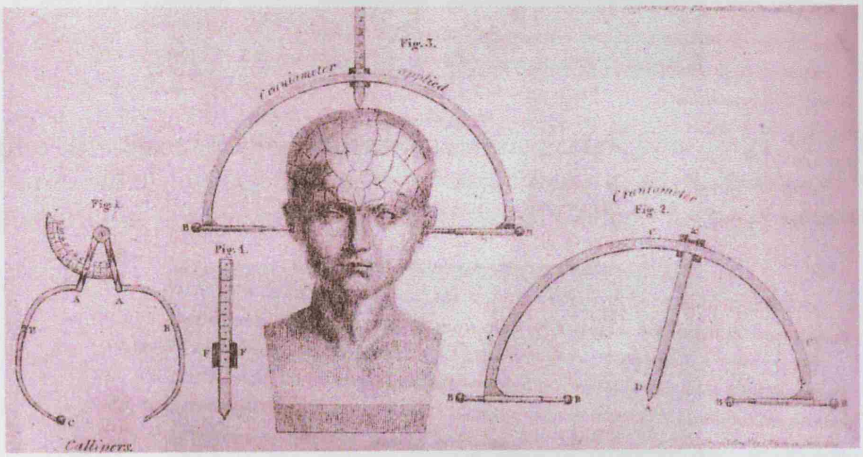

Figure 143: Georges Combe, *Illustration of a Craniometer*, date unknown. Engraving. 16.5 x 9.3 cm. British Library, London.

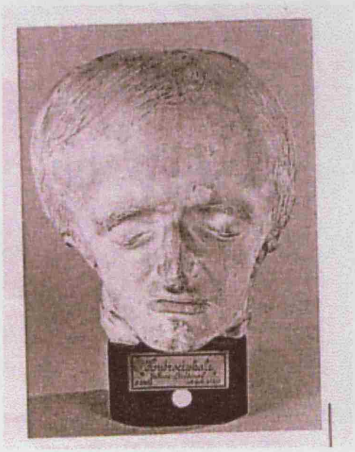

Figure 144: James De Ville, *James Cardinal, 27 years, Hydrocephale*, 1822. Plaster. Life size. Musée de L'Homme, Paris.

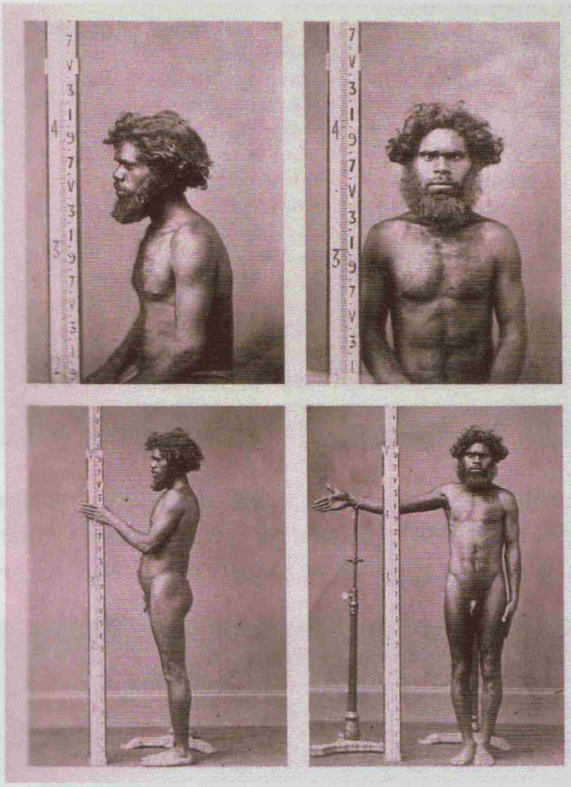

Figure 145: Photographer unknown, *Untitled (Man from South Australia photographed according to Huxley's instructions)*, c. 1870. Black and white photographs. Dimensions variable. Imperial College Archive, London.

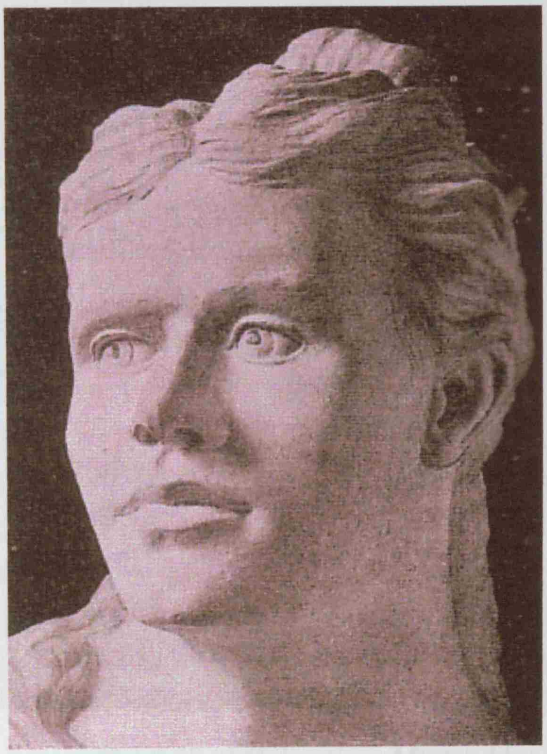

Figure 146: Kollman and Buchly, *Reconstruction of the Early Neolithic Woman from Auvernier, Switzerland*, 1896. Plaster. Life size. Archiv fur Anthropologie, Leipzig.

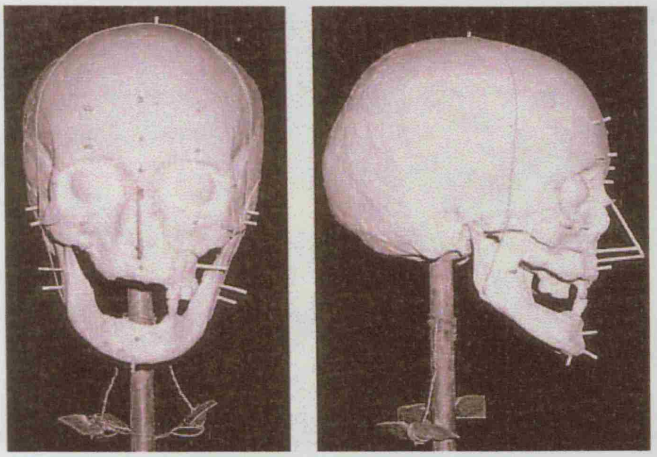

Figure 147: John Prag and Richard Neave, *Cast of a skull with pegs inserted to mark the soft tissue thickness and the general shape of the nose*, 1997. Black and white photograph. 7.5 x 5.5 cm. Collection of John Prag and Richard Neave, London.

Figure 148: Arne Svenson, *Hyrtl Skull Collection*: *Mütter Museum*, 1990. Black and white photograph. 15.5 x 12.5 cm. Mütter Museum of the College of Physicians, Philadelphia.

Figure 149: Julie Dermansky, *Syphilitic Skulls: Mütter Museum*, 2002. Black and white photograph. 9.5 x 6.5 cm. Mütter Museum of the College of Physicians, Philadelphia.

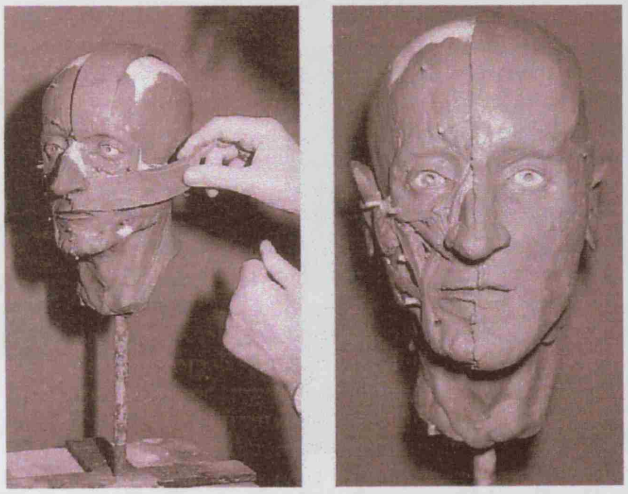

Figure 150: John Prag and Richard Neave, *Partly reconstructed head*, 1997. Black and white photograph. 9.5 x 7.5 cm. Collection of John Prag and Richard Neave, London.

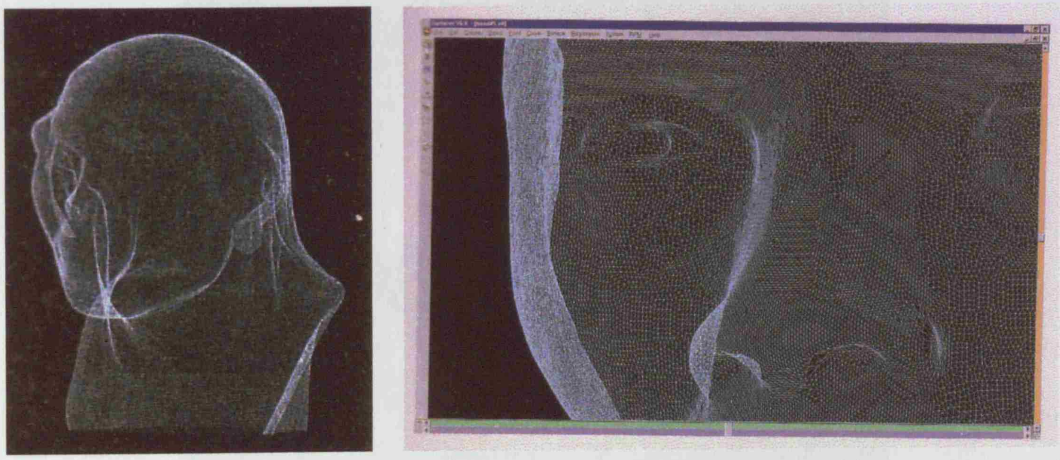

Figure 151: Christine Borland, *The Dead Teach the Living*, 1997. Computer scans. Dimensions variable. Collection of the artist.

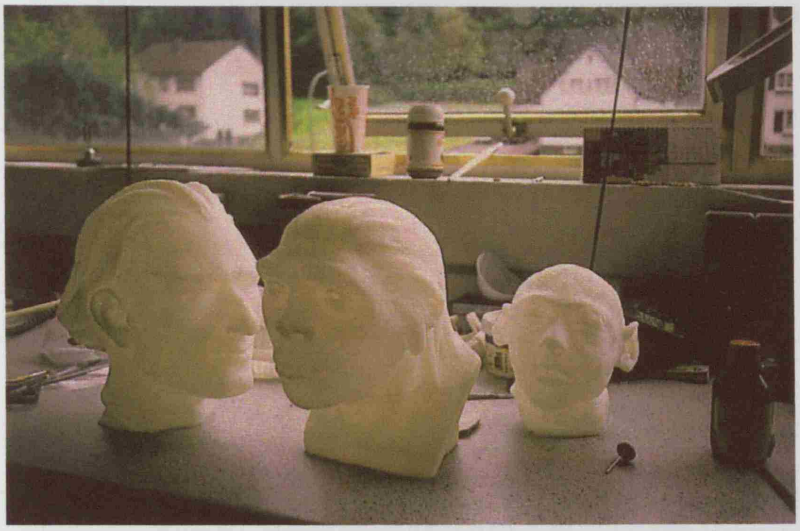

Figure 152: Christine Borland, *The Dead Teach the Living*, detail of work in progress, 1997.

Figure 153: *Left*: Christine Borland, *English Family China Studies*, 2001. Inkjet print on watercolour paper. 13 x 18 in. Sean Kelley Gallery, New York and Lisson Gallery, London. *Right*: Christine Borland, *English Family China*, detail, 1998.

Figure 154: Christine Borland, *English Family China*, detail, 1998.

Figure 155: Shaw's Brow factory, *Jumping Boy Cup and Saucer*, 1758-1760. Porcelain and blue and white glaze. Cup: H. 1 ¾ in. Saucer: Diameter 4 3/8 in. The Merseyside Maritime Museum, Liverpool.

Figure 156: Abraham van der Schoor, *Vanitas*, date unknown. Oil on oak. 63.5 x 73 cm. Rijksmuseum, Amsterdam.

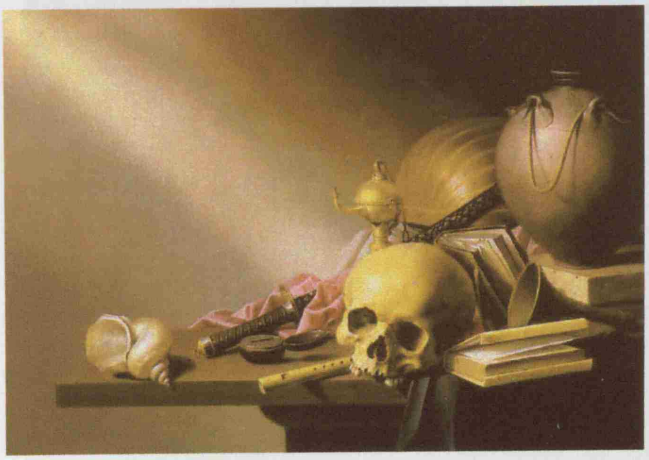

Figure 157: Harmen Steenwyck, *Still Life : An Allegory of the Vanities of Human Life*, date unknown. Oil on oak. 39.2 x 50.7 cm. The National Gallery, London.

Figure 158: Christine Borland, *English Family China*, detail, 1998.

Figure 159: Artist unknown, *Convolvulus arvensis*, date unknown. Watercolour. 9 x 15 cm. Reproduced at http://runeberg.org/nordflor/pics/104.jpg.

Figure 160: Christine Borland, *English Family China*, detail, 1998.

Figure 161: Pennington Factory. *Convolvulus Bowl*, 1775-1780. Porcelain and blue and white glaze. Diameter 8.5 in. The Merseyside Maritime Museum, Liverpool.

Figure 162: Christine Borland, *English Family China*, detail, 1998.

Figure 163: Christine Borland, *The Dead Teach the Living*, 1997. Installation at the Westfalische Wilhelms-Universitat, Münster.

Figure 164: Christine Borland, *Five Set Conversation Pieces*, detail, 1998. Bone china, blue and white glaze, glass shelves and wooden brackets. Dimensions variable. Sean Kelly Gallery, New York.

Figure 165: William Hogarth, *The Wollaston Family*, 1730. Oil on canvas. 39 x 49 in. Leicester Museums and Art Gallery, Leicester.

Figure 166: William Hogarth, *The Wollaston Family*, detail, 1730.

Figure 167: William Hogarth, *Taste in High Life*, 1742. Engraving. 19.5 x 16 cm.
Witt Library, London.

Figure 168: Factory unknown, *English delftware tea tray*, 1735. Tin-glazed earthenware. Diameter 35.5 cm. Victoria & Albert Museum, London.

Figure 169: William Hogarth, *A Harlot's Progress II*, 1732. Engraving. 19.5 x 15 cm. Witt Library, London.

Figure 170: John Riley, *Charles Seymour – 6th Duke of Somerset*, date unknown. Oil on canvas. 82 x 57 cm. Petworth House, National Trust.

Figure 171: Christine Borland, *Five Set Conversation Pieces*, detail, 1998.

Figure 172: Christine Borland, *English Family China*, detail, 1998.

Figure 173: *Upper left*: Factory unknown, *Peacock Cream Jug,* 1770-75. Porcelain with blue and white glaze. Height 3.5 in. The Merseyside Maritime Museum, Liverpool. *Upper right*: Factory unknown, *Peacock Cream Jug*, c.1770. Porcelain with blue and white glaze. Height 3 7/8 in. The Merseyside Maritime Museum, Liverpool. *Lower*: Factory unknown, *Peacock Bowl*, 1770-75. Porcelain with blue and white glaze. Diameter 6 in. The Merseyside Maritime Museum, Liverpool.

Figure 174: *Left*: Christine Borland, *English Family China Studies*, 2001. Inkjet print on watercolour paper. 13 x 18 in. Sean Kelley Gallery, New York and Lisson Gallery, London. *Right*: Christine Borland, *English Family China*, detail, 1997.

Figure 175: *Left*: Pennington factory, *Saucer*, 1780-90. Porcelain and red, white and blue glaze. Diameter 4 ¾ in. The Merseyside Maritime Museum, Liverpool. *Right*: Pennington factory, *Bowl*, 1785. Porcelain and blue and white and gold glaze. Diameter 4 ¾ in. The Merseyside Maritime Museum, Liverpool.

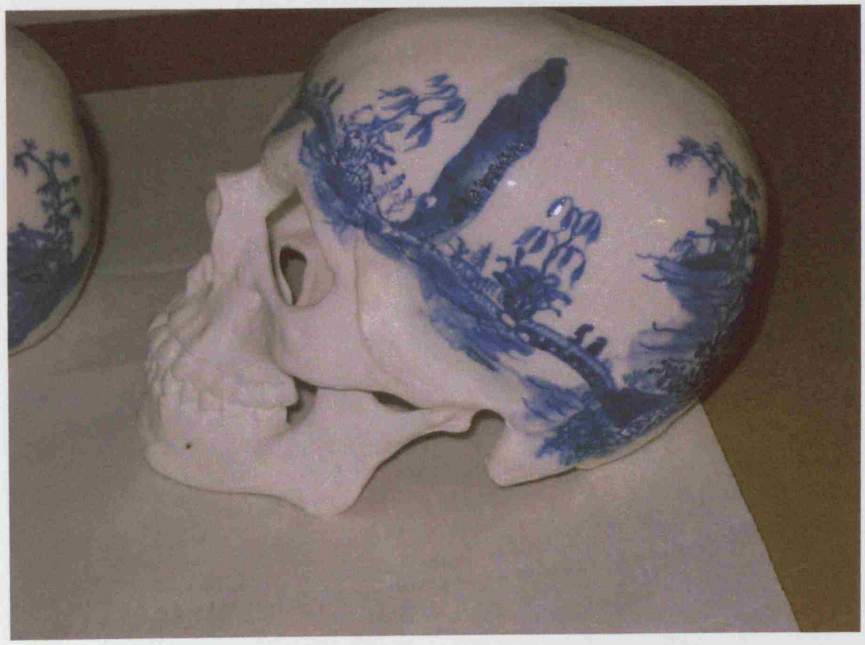

Figure 176: Christine Borland, *English Family China*, details, 1998.

Figure 177: *Left*: Thomas Wolfe & Co. Factory, *Tea bowl*, 1796-1800 (left). Porcelain and blue, white and gold glaze. Diameter 3 ¼ in. The Merseyside Maritime Museum, Liverpool. *Right*: Thomas Wolfe & Co. Factory, *Coffee cup*, 1796-1800 (right). Porcelain and blue, white and gold glaze. Height 2 3/8 in. The Merseyside Maritime Museum, Liverpool

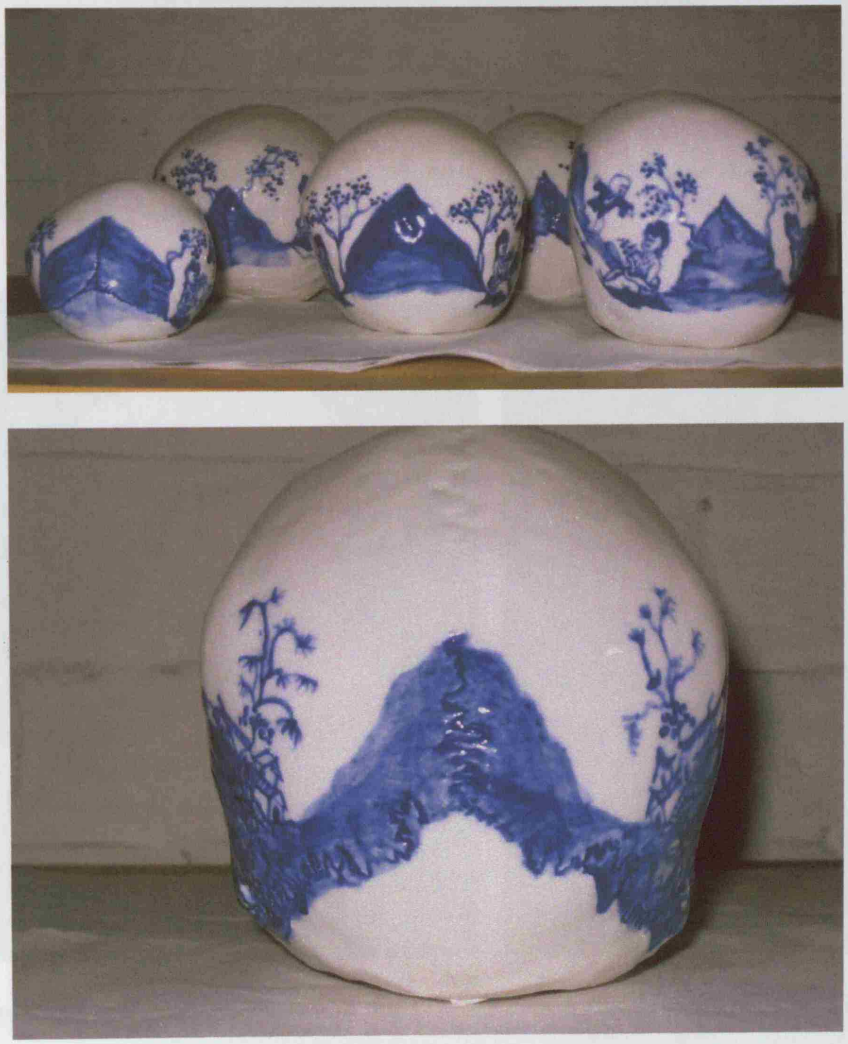

Figure 178: Christine Borland, *English Family China*, details, 1998.

Figure 179: Kristen Hutchinson, *Plastic storage boxes for English Family China: The Walker Art Gallery, Liverpool*, 2005. Colour photograph. 15 x 10 cm.

Figure 180: Kristen Hutchinson, *Unpacking of Plastic storage boxes for English Family China*: *The Walker Art Gallery, Liverpool*, 2005. Colour photograph. 15 x 10 cm.

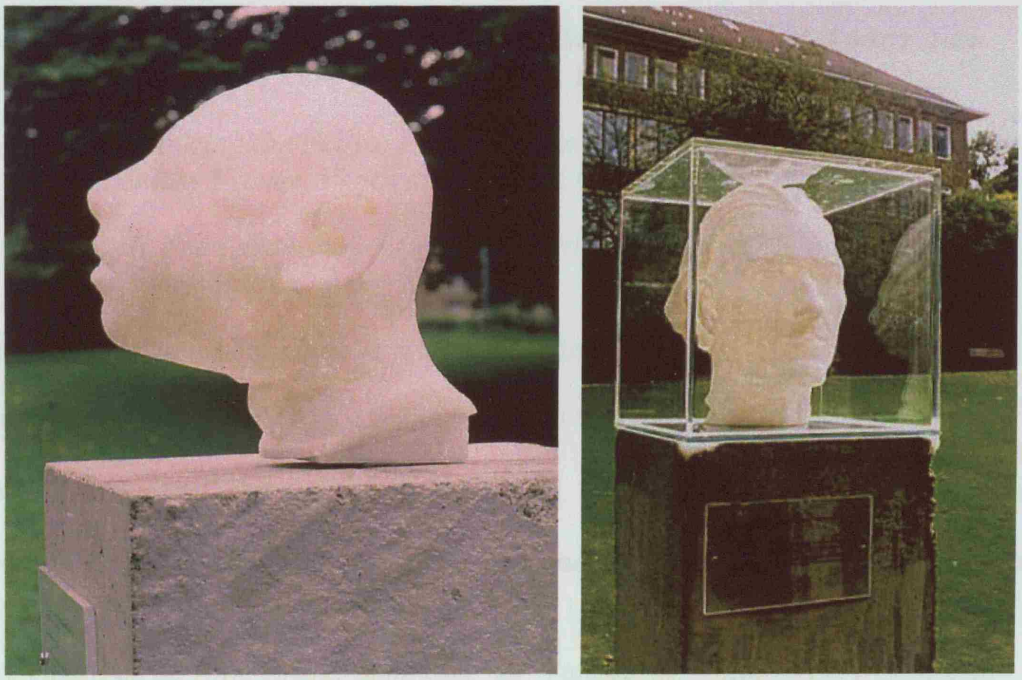

Figure 181: Christine Borland, *The Dead Teach the Living*, details, 1997.

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